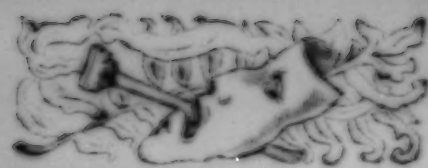


THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



GRACE GOLDEN.

AT THE THEATRES.

Garden.—Ten Thousand a Year.

Comedy in five acts by Emma V. Sheridan. Produced Feb. 23.
 The Earl of Dreadingcourt..... W. M. Griffith
 Lord Vane..... Arch. Butler
 Mr. Oily Gammon..... D. H. Harkins
 Mr. Tazrag..... W. J. Ferguson
 Mr. Brew..... Henry Gwynette
 Tittiebat Timmose..... Richard Mansfield
 Huckleback..... A. G. Andrews
 Manager Lady Holdard..... Annie Alliston
 Lady Aradine..... Rolinda Alliston
 Lady Corolla Dredginsworth..... Edna Bates
 Lady Wood..... Marie Gordon
 Miss Brew..... Eleanor Markille
 Miss Andrew..... Pauline Lindquist
 Mrs. Scullion..... Hazel Selous
 Tazrag Tagrag..... Estelle Cameron

After the first performance of *Ten Thousand a Year* Richard Mansfield made a speech. He said that the public had shown that it does not care for tragedy or for melodrama, and that the only kind of play left for an actor of artistic calibre to produce is comedy. He suggested that he meant his review of *Richard III.* by melodrama, his appearance in *Master and Man*, and by comedy, his production that night, for the first time, of Emma V. Sheridan's dramatization of Samuel Warren's novel, "*Ten Thousand a Year*."

In the speech Mr. Mansfield also said that the best news that he could send to Miss Sheridan, who was ill, would be that her dramatization had proved a success; that his company had not the facilities for rehearsal that the companies of Augustin Daly, A. M. Palmer, and Daniel Frohman have; and that, as the actor depends for his support on the favor of the public, he hoped that his latest production would please.

Whatever may be his faults, Mr. Mansfield commands, in whatever he undertakes that pertains to the theatre, the most vigilant attention. His ambition is noble and restless. He is not content to revive old plays and to be a barnstormer. Even at a large monetary risk, he is eager to infuse new blood into the moribund American drama.

It is, however, the pitiless task of the critic to judge by results alone. It is his duty to examine and to value a play just as it is the duty of the assayer to examine and to value ore, and in neither case does anyone care where it came from.

That is why we must pass over Mr. Mansfield's speech and say that *Ten Thousand a Year* has not the essentials of a play. Attention is paid to incidents to the neglect of incidents; suspense is lacking, and the characters, with the single exception of Tittiebat, are without any special interest.

As in the case of *Ben Brummel*, Mr. Mansfield has attempted to exhibit in Tittiebat a person that is egotistical to the verge of monomania. The two characters differ in this, however, that the former is guided in his conduct by the quintessence of taste; whereas, the latter is misguided in his conduct by a vulgarity that is irredeemable. Tittiebat is a compound of *Rob Acres* and *Hugh Chisler*. Like many a boy-about-town to-day, Tittiebat is not such an ass as he and the world believe him to be, and when his emotions are aroused he forgets his clothes and conventions and becomes a factor.

The plot of the novel has not been followed closely. Miss Sheridan has made Tittiebat less of a cad, and she has adjusted for stage purposes his love affair with Tazrag Tagrag. The fundamental error is that *Ten Thousand a Year* has been staged, not dramatized. It is a narrative set to footlights; not a story of real life with the important moments seized for the sake of force.

No single speech is very long, but taken as a whole the dialogue is prolix. The bright epigram and snappy response that made *Ben Brummel* approach the dialogue of the Restoration dramatists is not duplicated in Miss Sheridan's play.

The first act ends with the discovery by Tittiebat that he is rich and a lord; the second with his exposure to his sweetheart of his hair that has become green by the inordinate use of dye; the third with Tittiebat in a muddle as to his love for Tazrag and his contretemps with a woman of fashion; the fourth with his discovery that he is not, after all, rich and a lord, and with his honorable return of the title to its rightful heir; and the fifth act finds him in squalor in his garret, about to die, but saved by kind friends, including Tazrag, who still loves him.

Between these occurrences are dreary wastes in which nothing of moment happens, except that Mr. Mansfield appears in marvelous costumes of brilliant and wildly contrasting colors. The star, as usual, was fertile in "business" and by-play. He entered at once into the petty concern and preposterous pomposity of the dry goods clerk turned into a somebody, and if he acted too much it was in order to make clear his fine insight into the character.

D. H. Harkins was not sufficiently wily for Oily Gammon; the lawyer, W. J. Ferguson did the best that could be done with the part of Mr. Tazrag; A. G. Andrews as Huckleback was, as he generally is, perfectly satisfactory; Adela Messer was aristocratic and hard as Lady Corolla, and Beatrice Cameron was altogether charming in several bewitching gowns of the period.

The scenery was old.
 Finally, it is to be said that *Ten Thousand a Year* is neither congruous nor cumulative, and that these are requests for even moderate success.

Herrmann's.—Frederic Lemaitre.

Comedy in one act by Clyde Fitch.
 Frederic Lemaitre..... Henry Miller
 Pierre..... Fred. Chippendale
 Madeline..... Nettie Guion

Felix Morris, having found out that the character of Frederic Lemaitre is not adapted to his style of acting, has sold the comedy of that name by Clyde Fitch to Henry Miller. Mr. Miller in turn made a bid for approval in the part on Monday night at Herrmann's Theatre.

Mr. Miller's Lemaitre is much more appropriate and effective than Mr. Morris'. Where Morris was petty, Miller is broad in his methods. Where Mr. Morris was gro-

tesque, Mr. Miller is picturesque. Mr. Miller is not a good first-nighter; he lets nervousness get the better of his nerves. In the course of a week he should be worthy of a great amount of praise, for his performance on Monday night showed that he has a fine insight into the character of the French comedian; and his earnest expression, handsome appearance, and strong voice stand him in good stead.

Fred. Chippendale was competent as Lemaitre's old servant, Pierre Guion, and a little Madeline. Both these players, however, suffer in comparison with Ferdinand Gottschalk and Emily Hammer, the originators of the respective parts.

Nible's.—The Hunter.

The Hunter, announced as the work of Lew Rosen, but in reality by Scott Marble, was displayed to the patrons of Nible's Garden on Monday night. John Kernell was as unapologetic as ever. Mr. Kernell enjoys the reputation of being able to speak his lines as though they all meant the same thing. The rest of the people in the concoction tried with each other in their efforts to earn their salaries.

Windor.—The Olsen.

Ole Olson is another comedy whose central figure is played in Swedish dialect. Ben Hendricks as Ole is clever, and in dialect pleasing.

The play has an interesting plot, and the company presenting it, is, in nearly every instance, good.

Charles J. Stine sang and gave imitations during the first act. So did Miss St. George Henny. The audience was large, and it was evidently glad that it was there.

Fong Factor's.—Farley.

Frank Bush tells "chests" with more success than any story-teller that trends the boards of Factor's. He makes it a point to mix in a few new jokes, so that expectation exists in the audience while he is before them.

Some of the others that appeared at this theatre on Monday night and that will appear there throughout the week, are Horace Wheatley, Isabelle Ward, Gertrude Brothers, Saunders and Bickel.

Jankel.—Night and Morning.

Edwin Arden appeared at Jankel Theatre on Monday night, and he made a favorable impression with all the patrons of the house.

Night and Morning, in which he appeared, is a version of *England's Way*, that was produced at the Union Square Theatre two seasons ago. It has a number of interesting scenes, and the audience's laugh was lured frequently.

People's.—The Still Alarm.

Joseph Arthur's *Still Alarm*, The Still Alarm, with its all sorts of "real" things, including five engines, brass buttons, and clamps, was acted on Monday night at the People's Theatre before a real audience that showed real enthusiasm.

Koster and Bial's.—Farley.

The bill for this week contains the usual number of attractive names. Carmencita does not fade, and Fara, the new comic singer, is just sufficiently *chic* to please the patrons of the place.

At Other Houses.

William H. Crane and his excellent company played *For Money* for the fifth time at the Star Theatre on Monday. The limit of the run of this piece is still untried. Manager Joseph Brooks writes to THE MIRROR: "The comedy is still packing the theatre at every performance, and so long as this favorable condition of affairs continues, no more will be made toward producing anything new, although Mr. Crane is anxious to appear in at least one more play before the season closes in May."

The press agent of the Bijou sends this: "Charles Dickson has acted before the public of this city many roles, but his Tom Stanhope in *Long* affords him more opportunity for the display of his capabilities than anything that he has hitherto attempted." For once the Press Agent has hit the nail on the head. Dickson is extremely funny, and the company that George W. Lederer has engaged for the young comedian's support is fully adequate to bringing out the diverting complications of the fable.

Manager Martin W. Hanley is out with his regular weekly announcement. He says that the ninety-second performance of *The Last of the Hugos* was given last night, and still all is well at Herrmann's.

Bonrietta Crossman, who has been seriously ill, will shortly return to the cast of *Gloriana* at Herrmann's. During her absence, Gracie Wilson has played her part acceptably. The piece seems to have "caught on."

Rosencourt and Arthur announce that *Blue Jeans* will take to the road after its three hundredth performance at the Fourteenth Street Theatre. They say that they had hoped to keep the play in this city until well into the summer, but that managers in Chicago, Cleveland, Cincinnati, and other Western cities where it is booked are unwilling to accept the *Blue Jeans* company No. 2 as a substitute. They want the original New York organization, or nothing.

This is the last week of Charles Frohman's stock company in *The Lost Paradise* at Proctor's. Mr. Frohman's career as the director of the productions at this house for three years has been honorable, and he has had a large quota of success. Next week Proctor and Turner will turn from passive agents to directors general. They will produce *The English Rose* with an exceptional cast.

The Lion Tamer has to draw large audi-

ences to fill the Broadway. But he does it with ease. Just how much of the drawing is done by Wilson himself, and how much by Wilson as the Lion Tamer is not clear; but it is clear that the comic opera has pleased the people.

Uncle Celestin is in its third week at the Casino, and it is drawing well.

The fine acting of W. J. LeMoine and Georgia Cayvan is the most conspicuous feature of the production of *Uncle Kate* at the Lyceum. The drama has its faults, but it has also its merits, and there are enough of the latter to make *Uncle Kate* worthy of the attention it has enjoyed at this theatre.

The Broken Seal has not long more to run at Palmer's. Colonel Carter of Cartersville, the play that will follow the *Kendals*, is in rehearsal.

Boys and Girls began a second engagement at the Park Theatre on Monday night.

Paul Jones, in which Agnes Huntington first appeared as a comic opera star, was given at the Union Square last night. Next Monday the Pitou stock company will appear at this house in *The Last Straw*.

The City Directory moved down to the Grand Opera House last night.

PROFESSIONAL DOINGS.

Our Elmina correspondent reports that George Wilson's Minstrels have closed season, owing to pecuniary embarrassment.

ANDY MAXWELL, business manager of *Down the Slope*, is engaging people for that production at Colonel Milliken's agency.

The W. H. Hamilton Opera company left for Kingston, Jamaica, last week for an eight weeks' tour of the West Indies.

The Latest Fad company will close its season on March 4. The leader didn't like it.

EDWIN THORNE will once again foist himself upon the American public. He will shortly produce on tour *The Golden Ladder*, a play that has been acted in England.

KATH EMMETT's first engagement at the Lyceum Theatre, Lynn, Mass., on Saturday night, in *The Warts* of New York broke the season's record.

JOSEPHINE KRAFT, of *The Tar and Tartar* company, is the only daughter of an officer who was on Stonewall Jackson's staff.

Six years ago Manager Harry Askin was an actor at the Broad Street Theatre, Philadelphia.

WALTER C. BRADDOCK, of the Lyceum Theatre, has completed a three-act comedy, entitled *No. 3-A*.

ONE OF THE ORANS will begin a tour on or about May 1. Joseph P. Haines is the manager. Nat Haines and Charles Jerome will be in the cast.

ROBERT PRATT, who has been ill for several months, will be given a benefit at the Broadway Theatre on the 15th.

MR. AND MRS. J. W. GREENVILLE have gone to Evansville, Ind., to visit for the rest of the season.

EMILIE ALEXIS, the soubrette, will remain with the Lillian Russell Opera company until the end of this season.

W. H. BAKER has been appointed general representative of the firm of Jefferson, Klaw and Erlanger.

JEANETTE CONWAY, who was married to Ben Hendricks, of the Ole Olson company, was formerly a school-teacher in this city. She is the daughter of George and Lizzie Conway, and a sister of Mrs. Fred. Miller, Jr. Mrs. Hendricks will accompany her husband to the Pacific coast.

ULRIK ALBRECHTSON's play, *Miss Roney*, is not a farce comedy, as is wrongly supposed by many. It is a Southern play, the heroine of which, Anna Blackburn, is called Miss Roney by her family servants.

Others have been retained by Marie Robert Frohman from many playwrights who wish to write plays for her. Miss Frohman has no intention of shelving *The Witch* for some time to come.

DEAN E. H. SOTHERN's recent Southern tour Clara Daymer, a bright young actress of the company, distinguished herself by the clever manner in which she assumed the parts played by Jennie Kennard Latham, who had sprained her ankle and was unable to go on for about a week.

JENNIE VERNANS is again playing *June in Blue Jeans*. During her absence from the cast the part was cleverly acted by Cele Elms.

The name selected for Frohman and Sanger's new theatre, at Broadway and Fortieth Street, is the Empire.

AND NOW it is announced that *A Temperance Town* will not be seen in New York until next season. A Trip to Chinatown will be continued at the Madison Square well into the summer.

GREEN GOODS is the name of Wilham Barry's new farce, now in course of rehearsal.

LADY TRAZER is a part that Nina Gale will add to her repertoire next season.

GEORGE RUDOLPH will give five Lenten readings at the Madison Square Garden Assembly Rooms. The first reading is set down for March 17.

The thirty weeks' season of *A Bunch of Keys* will close on March 17 at Hoboken.

SARAH CORWELL LE MOYNE will begin another series of five poetic recitals at the Lyceum Theatre on the 18th inst.

JOHNSTONE BENNETT will go to Europe in August for a brief holiday. Jane's season will continue until midsummer.

JULIA ARTHUR, Johnstone Bennett, E. M. Holland, L. DeVivo, General Horace Porter, Mrs. Frank Le-Jie, Colonel T. Allston Brown, Clyde Fitch, Mrs. Robert G. Ingersoll, E. E. Kidder, Jennie June Croly, Eben Plympton, May Brooklyn, and Rachel McAuley were among those that attended Madame Dilligent's matinee.

Ruth Conway will act in and around New York for the next few weeks.

GUINN SASSMAN, formerly with the Jules Gran Opera company, has been engaged for the *Ship Alley* company.

BARTOLO, lightning change dancer, has secured Colonel Milliken as her agent.

THE BOONER, undaunted, will start out again next week.

The following telegram was received on Monday night: "Chicago, Feb. 25, 1912. In Hazel Selous at Union Square Theatre tonight with an S. R. O. house. Remains for matinee and evening performances in the largest receipts in the history of Hazel's Theatre. Hazel Selous is worth its weight in gold. W. C. MILLIKEN."

BARTOLO and New Haven have become favorites with managers since G. H. Russell assumed the management of the leading theatrical enterprises in those cities. Mr. Russell has long controlled the Hypocrite Theatre and the Grand Opera House of New Haven, and during the past year he has taken the Bridgeport Theatre in charge, making it, by his capable management, one of the most prosperous of houses.

The Treasures' Club benefit at the Broadway on Sunday night drew an immense house. Among the many artists that appeared were Lydia Veamans, Jennie Veamans, Harry Kennedy, Sheridan and Flynn, Nathan Franko, Avery Strakosch, Jennie O'Neill Potter, Press Eldridge, and Ida Klein. The members of the Club comprise the treasurers of all the leading theatres in this city.

The case of George W. Lederer against E. L. Moon for criminal libel was called in Quarter Sessions Court this morning before Judges Smith and White. Mr. Lederer asked for an adjournment as his attorney, Leo Hanberger, was attending a case in another court. The case was postponed until April 12.

JOHN KNIGHT has taken Mrs. Veamans' part in *The Last of the Hugos* for a week past. Mrs. Veamans having been absent from the cast on account of the illness of her daughter Emily.

CORONEL ROBERT G. INGERSOLL will lecture on "Myth and Miracle" at the Broadway Theatre next Sunday night. This discourse will have a bearing on the controversy that has been progressing in the *Telegram* for a couple of months. It is to be hoped that Colonel Ingersoll will also embrace this opportunity to annihilate his clerical detractor in Brooklyn, who has come for the first time to the public ken by reason of sundry false and slanderous assertions concerning the great agnostic leader.

A RECEPTION was given on Thursday night at the Chelsea by Mrs. John Fletcher Collins and Laura Selous Collins to Gerald Delcourt.

LENT begins to-morrow. The penitential season does not appear to enter into the calculations of city managers. With many the whole season has been a sort of Lenten period.

MADAME BASTA-TAVARY and her concert company will appear with Seidl's Orchestra at the Casino next Sunday night. This concert company is under Signor de Vivo's management. It will begin an extended tour this month. Madame Tavary leads the troupe, which also includes Michele Guarini, tenor; Carlo Visini, baritone; Gemma de Cesare and Aurelio Cernusco, pianists, and Frances Florence, contralto.

CHARLES FROHMAN has engaged Edwin Stevens. He will be seen in *Gloriana* after that farce leaves Herrmann's.

BEATRICE SERRAFINO says that she was compelled to close her season on account of serious illness. She has returned to this city.

SOME comment was caused by the non-appearance of Carmencita at Madame Dilligent's benefit, last Thursday, at Palmer's, although the dancer's name had been announced in the advertisements. The facts are that Carmencita volunteered to appear, provided her managers gave their consent. Mr. Koster was willing, but at the eleventh hour he changed his mind and revoked the permission on the score that Carmencita was not enjoying the best of health and "needed rest and quiet." Nevertheless, Carmencita was desirous to appear and repudiated the solicitude of Mr. Koster. For the information of others it may be well to quote Press Agent C. B. Cline's remark: "It is now definitely settled that during the balance of her New York season Carmencita will not appear outside of Koster and Bial's."

RICHARD MANSFIELD has worked incessantly on *Ten Thousand a Year* since the first performance, and it is now running smoothly and showing many necessary improvements.

THE KENDALS will remain at Palmer's for four weeks, beginning next Monday. During their engagement the Palmer stock company will be at the new Columbia Theatre, in Brooklyn. Its return to the home theatre will be signalled by the production of *Colonel Carter, of Cartersville*.

LETTER TO THE EDITOR.

A CHARGE OF PIRACY.

NORFOLK, Conn., Feb. 25, 1912.

To the Editor of the Dramatic Mirror:
 SEE—In your last issue you state that A Prisoner of War has been presented in the West by Frank Rich in place of *The Irish Corporal*. This is a great injustice to me, for the reason that Mr. Rich did not pay me the royalties for *The Irish Corporal*. He was legally notified to stop using it when, according to information from members of the company, he simply changed the title to *A Prisoner of War* and continued playing my play.

I have already commenced legal action against some of the managers who have allowed it to be put up in their theatres, and shall take summary legal proceedings against any manager allowing either play to be produced in his house.

Your paper does not favor "pirates," so I trust you will give this letter a place in your columns.

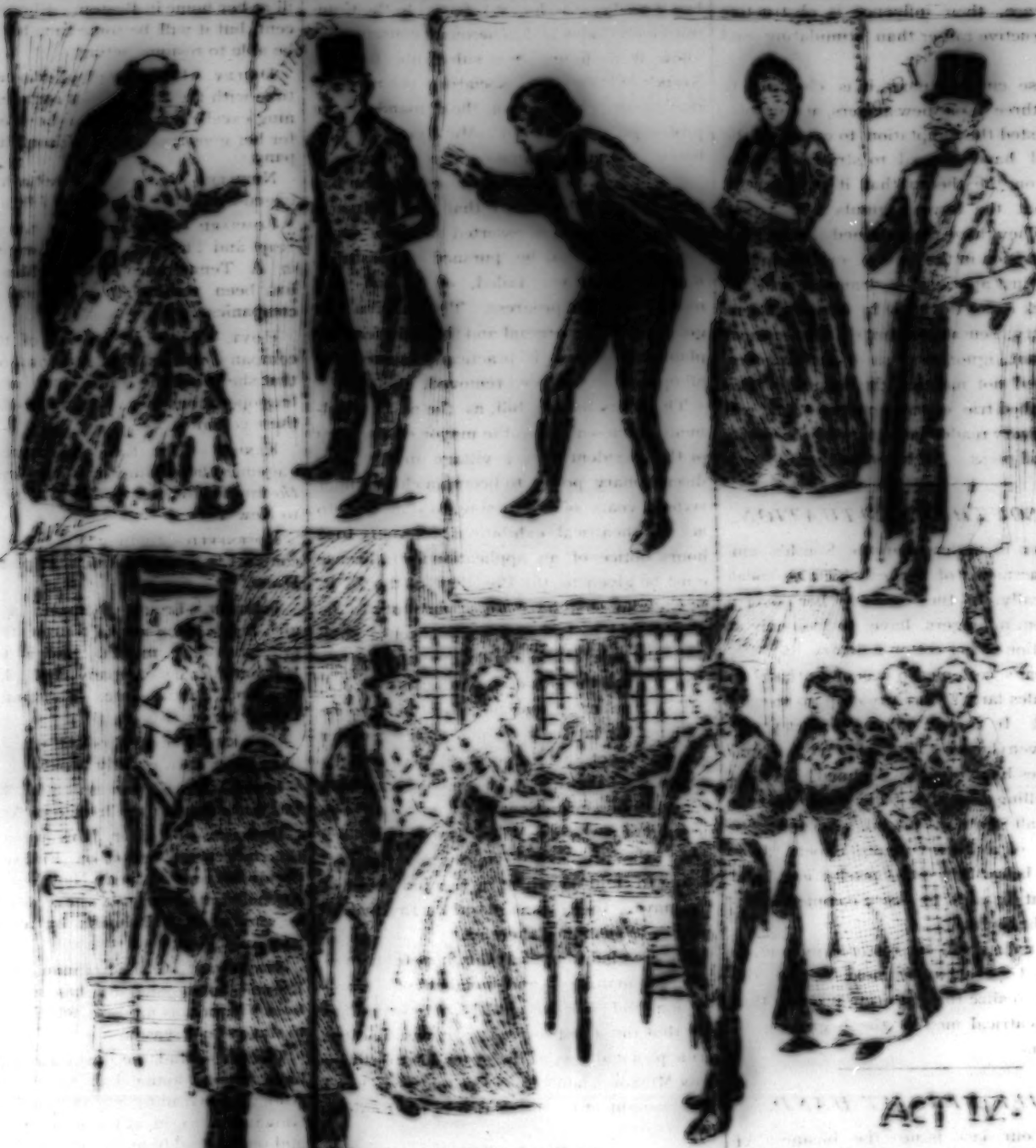
Yours truly, C. R. GARDNER.

JOHN FAY PALMER.

Return to me my MS. of *The Great Mystery* and avoid further trouble. M. W. LOVELL.

SKETCHES AND SCENES FROM "10,000 A YEAR."

AS PRESENTED BY RICHARD MANSFIELD AT THE GARDEN THEATRE.



THE KOENIG BENEFIT.

On Monday, March 11, there will be a benefit at Amberg's Theatre, for the widow of Richard Koenig. The performance will be under the auspices of Gustav Amberg and Joseph Arthur.

The late Mr. Koenig was business manager for Mr. Amberg during a period of six years. He also managed the Western tours of all the principal German stars. He was widely known, popular and respected, and therefore the movement to provide for his widow will meet with support from many of our German and American playgoers.

The bill has not yet been entirely arranged by Messrs. Amberg and Arthur, but so far several very attractive features have been secured. Herr Emil Thomas, the German comedian; Little Tuesday, the popular child artist; Jennie Veumans, Loe Fuhrer, and Ida Klein will appear. Archie Cooper and Eleanor Mcron will play the one-act piece, "The Last Rehearsal," and members of the Blue Jeans company will give the dinner scene from that play.

Seats can be secured in advance at the box-office of Amberg's.

CONCERNING INJUNCTIONS.

Marie Barkany came to New York under contract to Gustav Amberg. She agreed to appear at no other theatre but his in this city. When her engagement at Amberg's closed she made a contract with the Rosenfeld Brothers to play at the Thalia. Mr. Amberg employed Judge Dittenhoefer, who applied for an injunction. The application was granted.

A Mirror reporter saw Judge Dittenhoefer yesterday and questioned him regarding certain apparently inconsistent features revealed by the result of this suit.

"You have succeeded in getting an injunction against Miss Barkany, preventing her from violating her contract not to appear except under Amberg's management," said the reporter. "And yet you defeated Mrs. Leslie Carter's application to enjoin W. J. Ferguson on a similar covenant. It is also reported that you advised Joseph Kainz that Amberg could not restrain him from acting elsewhere. How do you distinguish between these cases?"

"The distinction," answered the Judge, "is very clear. Mr. Ferguson was not a star, or an actor of unique talents whose place could not be supplied. At all events, it did not appear in the case that he was such an actor, and I succeeded in defeating the injunction on the ground that it should not be issued unless it was shown that the place of the actor complained against could not be filled.

"Between the cases of Mr. Kainz and Miss Barkany there is this distinction. In Kainz's

contract the covenant was that he should not play anywhere in the United States, which was, in my opinion, broader than was necessary for Amberg's protection, and might be held to be in restraint of trade, preventing him from earning his living anywhere, and therefore inequitable. In the Barkany case the covenant she entered into was not to play anywhere in the city of New York. That was necessary for Mr. Amberg's protection, in order to prevent patrons of his theatre from being drawn away to another establishment. Moreover, it left Miss Barkany free to play in Chicago, Milwaukee, Cincinnati and St. Louis, where German performances are given, therefore it did not prevent her from earning her living."

OLE OLSON IN THE EAST.

"Ole Olson's success in the East," said Ed. R. Salter, its manager, yesterday, "has been quite phenomenal. Our intention was to play three weeks only this side of Chicago, but the success of Olson from the start was pronounced, and we extended our time here. This is our fifteenth week in the East. Were it possible to get released from our Western dates we should finish the season in this section."

"After the present week at the Windsor we have a week of one-night stands. Our Western tour will open at San Francisco on March 21."

"Ole Olson is the parent of Swedish dialect drama, and we naturally feel elated over its Eastern success. I account for it on the theory that the public want novelty, and we have the novelty."

NO TIME LOST.

Significant of the hustling proclivities of theatrical managers was the speed with which negotiations for the Brooklyn Grand Opera House lease were begun after Colonel Theodore Morris' death.

The breath had scarcely left his body before prospective lessees were after the property. Several persons offered the widow a bonus for the lease the day following her bereavement.

Bookings are complete for the rest of this season, and many contracts have been signed for next season. Among those that are said to be competing for the theatre are Colonel Sinn, Harry Kennedy, and Thomas R. McDonough. Hyde and Rehan own the property.

A THEATRE THAT PROSPERS.

The Duquesne Theatre at Pittsburg, under Managers David Henderson and John W. Norton, is one of the leading houses of that city. It was built a little over a year ago, and the attractions that have appeared there have been such as to draw generous patronage from Pittsburg residents.

Careful management and good bookings have enabled the Duquesne to obtain metropolitan prices for all attractions. The Ameri-

can Extravaganza company played sixteen performances of Sindbad at the Duquesne recently to receipts which totaled up more than \$22,000. This was the first time that any Pittsburg theatre had played a two weeks' engagement at standard prices.

Some of the other brilliant engagements at this house have been the Kendalls, W. H. Crane, Rosina Vokes, The Tar and the Tartar, the Pitou stock company, and others.

GRACE GOLDEN.

Grace Golden, whose portrait appears on the first page of THE HERALD this week, is an ambitious young singer. She comes of a theatrical family, and has been on the stage ever since she was a child. She made her debut in the company of her father, Martin Golden, and played child's parts for several years.

Three seasons ago she was engaged for the Patti-Tamagno Concert company, but she cancelled the engagement in order to sing in the New York Casino company in the revival of Erminie. Ever since then she has been under the management of the Aron sons.

Miss Golden is an indefatigable worker, and studies the majority of the soprano roles in the operas in which she sings. That is why she is often a god-send to the Aronsons; for when any one of their expensive and volatile prima donnas takes it into her head to be ill, Miss Golden hops up prepared to sing at a moment's notice the role left vacant. Last week, for instance, she sang one night in place of Marie Tempest, and the next night in place of Louise Beaudet.

Miss Golden is studying under the best masters, and as she has a soprano voice of excellent range and agreeable quality, she has bright prospects.

She is a niece of Detective Golden, and a sister of Edward Golden, the winner of the Herald prize play contest.

FANNY RICE'S SUCCESS.

Fanny Rice who, in her new musical comedy A Jolly Surprise, has made one of the big successes of the season, will, after filling return engagements in Boston and Chicago, bring A Jolly Surprise to the New York Bijou for a run. Miss Rice is now playing return engagements in New England to very large business. Many changes for the better have been made in the play and company, and there is little doubt but that Fanny Rice and her Jolly Surprise will prove as great a success in New York as it has on the road. Among the well-known clever people who have lately been added to Miss Rice's excellent company are Mrs. Sol Smith, Mr. John Ransome, Miss Nellie Chamberlain and Miss Bertha Watters.

Marie Habert, Frohman as Marguerite the denouement is wonderfully impressive and effective in the last two acts, especially in the trial scene. In person she is fair and pleasing, and her action is the perfection of art. —Herald Evening Journal, Oct. 23, 1901.

ROSE COGHLAN WINS.

John T. Sullivan, who is Rose Coghlan's leading man and manager, came to town on Sunday and went to the Land's Club.

To a representative of THE HERALD, who called on him by appointment, Mr. Sullivan said: "Miss Coghlan and I are most gratified at the decision of Judge Beach, of the Supreme Court, in the case of Helen Barry against us. On Feb. 23 the Judge refused to grant the injunction asked for by Miss Barry on Dorothy's Dilemma, which Miss Barry asserts is an infringement on A Night's Frolic. He decided that the two plays were taken from a common source; in other words, that Dorothy's Dilemma was not taken from A Night's Frolic."

"The specifications submitted by Miss Barry are trivial. For instance, she said that the second act of the German play is in two scenes; that in her version it was in one scene, and that in Miss Coghlan's version, also, it was in one scene."

"Eight weeks before we produced Dorothy's Dilemma, Miss Barry wrote a letter to Miss Coghlan, asking her to submit Dorothy's Dilemma to Miss Barry's attorneys. This request was impudent, and we paid no attention to it."

"Well, we produced our adaptation. It was taken from the German book. It was not a success. It was pointed out by several critical authorities, however, that the material in the comedy was very good. There were elements to make a big success. Four thousand five hundred dollars had been spent on the production. I saw that Dorothy combined the temperaments of Lady Gay Sparker and Rosalind—two roles in which Miss Coghlan has made great successes. So Captain Alfred Thompson was engaged to rewrite the piece. He did so. He changed the character of the woman, gave her a Lady Gay Sparker speech, and improved the play in many ways, too numerous to mention."

"The introduction of the horse in the third act was found to be too melodramatic for comedy, and the incident was changed so as to do away with him."

"Dorothy's Dilemma in its present shape is a great success."

"We will produce the new play by Charles Coghlan soon, and Mr. Coghlan himself will probably play the leading male part."

"Until then the time will be divided up between Dorothy's Dilemma, Nance Oldfield and Lady Barter. Here is another bit of news. Mr. Coghlan intends to play in Lady Barter the role of Colonel Pierce. He originated it in London in support of Mrs. Langtry."

THE ENSIGN'S SUCCESS.

The Ensign was given its first performance at the Academy of Music, Washington, D. C., on Feb. 2. It received the endorsement of both the public and the critics.

Messrs. Latt and Davis assert that it is a dramatic departure, and tells a thrilling story of the sea, with the powerful accessories of fine scenery, realistic stage effects, and good actors to interpret the different parts.

The Ensign will be accepted as a pleasant break in the monotony of meaningless plays, so many of which are now before the public. Scenic artist John H. Young has had scope for some fine scenic effects and there are five great scenes, each one original.

The harbor of Havana, a Cuban villa and a sectional interior view of a man-of-war and the spar deck of a battle ship are some of the best scenes. The American navy has never before been so dramatically treated in a stage production.

MATTERS OF FACT.

The Grand Opera House at Wilmington, Del., plays only high-class attractions, and is open on an average but four nights a week. Wilmington's population is 65,000. Manager Williamson is now looking for next season.

Manager G. W. Purdy reports that Fanny Rice in A Jolly Surprise is doing a big business on the New England Circuit. They will open at the Bijou in this city on Easter Monday for a run.

Knoll Villa, the handsome summer residence of the late Fred Marsden, on Schron Lake, in the Adirondacks, is for sale. The place contains six acres of land, and has a large water frontage. The house is fully furnished and finished in hard wood. Pure spring water is had in both house and stable. The icehouse is filled and a large fruit grove adds to the advantages of the place. It is an ideal summer home.

Mrs. Julia Brutone this year concluded her third season with Richard Mansfield's company.

M. W. Lovell demands the return of his MS. The Great Mystery, from John Fay Palmer.

Sosman and Landis have on hand at their studio, in Chicago, several second hand drop curtains, which they will sell at low prices.

The new dove dance, which is the latest fad in repertory art, is taught by Marie Barnum at her studio.

Sydney Booth, who is a member of Marie Wainwright's company this season, will next season join the stock company of the Boston Museum.

C. R. Gardiner warns managers against allowing any of his plays to be produced in their theatres by unauthorized persons, under penalty of prosecution.

The Enquirer Job Printing Company of Cincinnati has won an enviable reputation for first class work in theatrical printing.

Marion P. Clifton, who was until recently with Harry Lacy's company, is at liberty for old women and character parts.

Edward Vroom, formerly of the Powell-Barrett company, is at present with Sol Smith Russell's company.

The Honesdale Opera House, at Honesdale, Pa., is looking but one attraction a week. The stage will be entirely remodelled during this summer.

THE USHER.



The late Colonel Theodore Morris had a large vocabulary of adjectives, but none were more expressive than sundry monosyllabic exclamations that he used frequently, although they were not to be found in any dictionary extant. Those exclamations carried their own significance, which was intensified by the emphasis that the Colonel laid on them.

When he was managing a theatre at Columbus, Ohio, Robson and Crane were booked to play with him. Colonel Morris went to the railway station to meet the company on its arrival.

Robson, seeing the doughty manager on descending from the cars, shook his hand heartily, and in a spirit of facetiousness said, using one of the Colonel's favorite monosyllabic expressions:

"How", the house-gang to be—buff-buff?"

"Buff-buff?" repeated the Colonel contemptuously. "No—buff-boom!"

The Colonel was what is now termed a "hus-tler" in the days when he managed a traveling company.

About fifteen years ago he had a small party touring through the Ohio towns. The played a repertoire that included about everything from Richelieu to Uncle Tom's Cabin. Charles Pope and Rachel McAuley were the leading people.

It is related that the Colonel after selling tickets would rush behind, double several parts, and then go out and play the piano between the acts. He was equal to every emergency.

Richard Mansfield deserves a good deal more credit than he is getting from the newspapers. Whatever mistakes of judgment he has made, however impolitic he may have been at times, the fact remains that he is the most painstaking, the most aspiring, and the most promising young actor on the American stage.

It is a pity that personal "popularity" has aught to do with the attitude of the press toward a public character, for if it were not so Mansfield would undoubtedly get his due.

Aside from the fact that he has shown less tact than courage, and that he has occasionally committed the crime of defending himself and others from baseless charges and insinuations that appeared in print, I cannot perceive any reason for the prejudice that is exhibited by many of his critics in this city whenever his work or his actions become a subject for public discussion.

And yet these same writers will cheerfully further the interests of theatrical speculators, put the clowns and monkeys of the profession encouragingly on the back; crack up mediocre comic opera minims, and follow with enthusiasm the police court exploits and managerial squabbles of dancing girls.

Mansfield, however, actuated by higher and nobler art purposes than aim at any other actor in America must needs perform prodigies in order to win commendation from these writers.

No player ever toiled harder to secure recognition. He won it from the public long before it was grudgingly vouchsafed by the press.

They may not like his personality, but that is no reason why they should not admire his ability and appreciate his motives.

But how they gloat when, in the course of theatrical events, he strikes a failure! How they sneer and snarl!

For a change, it would be a gratifying spectacle to see these writers turn on one another, expose one another's ignorance, mistakes, faults of judgment and atrocities of diction. We could all enjoy that.

While they were about it they might fall tooth and nail on that species of hermaphrodite creature, the critic-reporter, who divides his space between notices of new plays and impertinent and useless gossip about members of the profession.

They might teach this curious character the impropriety of eaves-dropping at the theatres, or failing that, advise persons that have an objection to read their private conversations in print to request the box-office man to assign them seats in a more wholesome neighborhood.

They might protest against the sort of journalism that hires a fellow to go out on the Rialto with a broom and a canvas bag, in the Broadway Italian style.

In short, they might do many better and worthier things than to find enjoyment in baiting an actor to whom they ought to give all the encouragement consistent with the objects of criticism.

At last the hope of getting relief from the injustice of the present law against children on the stage bids fair to be realized, and that speedily.

Mr. Suizer's amendment has been favorably reported by the Committee on Codes and I expect to receive word to-day or to-morrow

that it has passed the Assembly without opposition.

After groaning and sweating, writhing and complaining under the obnoxious law now in force for more than a dozen years, managers and the profession are almost certain to see the change we have all desired at no distant date.

The new amendment is wise and beneficent. It is designed to fit varying circumstances and different cases and it will be a welcome substitute for the present unjust and sweeping prohibition.

If the Suizer bill becomes a law the Mirror will be encouraged to take up one or two other equally urgent and necessary matters that demand legislative readjustment.

The first one will be the copyright law, which demands revision so that play-piracy shall be stopped by declaring it an offence punishable by fine and imprisonment.

The late Roscoe Conkling declared that such an amendment to the law would be constitutional. Judge Dittenhofer and many other eminent lawyers have assured me that it would be effectual in protecting dramatic property.

I have already consulted one of the foremost Congressmen from this State on the subject, and he has expressed his willingness to introduce such a bill and push it for all it's worth as soon as it has secured the formal support of leading dramatic authors, managers, and others to be benefited by it.

It is too late to bring the matter to a focus this session, but when next Winter comes that bill will be presented to Congress, and the Mirror will meantime take steps to send it there with all the necessary backing.

A BEEHIVE THEATRE.

George Osbourne's handsome, actor-like face is once more seen on Broadway and at the theatres. He arrived from San Francisco, last week, and he will remain here two or three weeks longer.

Mr. Osbourne is a busy member of the firm of Wallersted, Osbourne and Wiley, lessees and proprietors of the successful Alcazar Theatre in San Francisco. He looks after everything on the stage, and acts besides. His purpose in visiting New York at this time is to engage actors and secure plays for his stock company.

Probably no other organization in America gives so many pieces every season as the Alcazar company. The bill is changed every week, and the productions include pretty nearly everything, from tragedy to farce. It is a splendid school for young actors, for it gives plenty of hard work, demands versatility, and offers singular opportunities to acquire valuable experience.

"We have brought forward a number of extremely clever young actors," said Mr. Osbourne to a Mirror reporter. "The rapid study and active rehearsals required may seem hard to the new-comer, but after awhile he works into it, and the practice is highly beneficial."

"I am looking for a young actress to play leading business, and for a good comedian. I am also getting a number of plays. Our acting corps is many-sided. We have played Julius Caesar, and A Midnight Bell, so you can see that we must adapt ourselves to many requirements."

Mr. Osbourne makes his headquarters at the Players while in town.

MADAME DILIGENTI'S BENEFIT.

The compimen any benefit and first appearance in New York of Irma Diligenti occurred at Palmer's Theatre last Thursday afternoon. The house was comfortably filled.

Madame Diligenti appeared in detached acts from two standard plays. She is an accomplished actress, thoroughly schooled in the technique of stage art. Her person is scarcely commanding enough for tragic roles, but her intelligence and her skill are beyond question. Her voice is musical, if not powerful, and her action is graphic and graceful.

Few foreign actresses that we have seen pronounce our language so well as Madame Diligenti pronounces it. She is not in any sense a "sensational" actress; she is simply an artist, thoroughly trained in dramatic methods, and possessing intellectual qualities that are not found too often among the actresses that speak our own tongue.

As Marie Stuart in the first act of Schiller's play, Madame Diligenti presented an interesting picture of the unhappy queen, waging the unequal battle with the unscrupulous Burleigh. She was admirably supported by Arthur Falkland Buchanan as Mortimer, Henry Bergman as Burleigh, George F. De Vere as Paullet, and Isabel Waldron as Kennedy.

Madame Diligenti was seen also as Adrienne Lecouvreur in the last act of that well known play. She gave a pathetic interpretation of the role of the actress, and the delirium of her death scene was represented with much imaginative power. Frank Mordant was the Michonnet, Adolph Jackson the Maurice de Saxe and May Melville the maid.

The programme also included the duo of Santuzza and Turridu from Cavalleria Rusticana, rendered by Madame Rasta-Tavary and Signor Guarini, and the third act of In Spite of All in which Minnie Madden Fiske appeared, together with E. M. Bell, Charles Harris, Cyril Scott, Fred. Peters and Miss Melville.

Madame Diligenti expresses her deep obligations to the ladies and gentlemen who freely gave their services in her behalf on this occasion, and to the managers and others who lent their assistance to her in effecting her metropolitan debut.

The Herald says: "No man can tell the value of a play with sureness till it has been rehearsed. We may add that few men can predict infallibly the value of a play when it is rehearsed, while some men are unable to estimate its value when it is acted."

NUMBER 2.



"Any member of Mr. Daly's company male or female who permits his or her picture to appear in a dramatic journal, or whose portrait such appears therein, will be summarily discharged."

Since the foregoing edict went forth, and since Miss Rehan and Mr. Lewis have been exposed to summary dismissal from the company with which they have been so long and honorably connected, there is great difficulty in obtaining photographs or sketches of the remaining artists of the organization.

The sketch presented above is the result obtained by the Mirror artist who was assigned to the pleasant duty of getting a picture of one of the most charming members of the Daly company.

Our readers will doubtless recognize the graceful curves and artistic outlines of this prudent young person, who, mindful of the awful fate that awaited her should her features be portrayed in these columns, deliberately and precipitately turned her back on the world and on our artist.

Kitty Cheatham was born in Nashville, Tenn., a few years ago. She is a delightfully naive and ingenuous actress of girlish roles, and her dainty and effective gowns are also an attractive feature.

She will probably not remain long out of an engagement.

STILL REAPING THE HARVEST.

James O'Neill has played Monte Cristo eight seasons. Strange to say, the present season is proving one of the most profitable of the whole eight. Up to last week the profits of his tour were more than \$18,000, and he is confident of increasing that figure to \$25,000 by the time that his Monte Cristo season closes at Milwaukee in the middle of April.

In California Mr. O'Neill's receipts were notably large. Two nights in Los Angeles brought in \$1,600. At Riverside he played to \$600; at San Bernardino, \$575; at San Diego, \$975; at Pasadena, \$612, and at Fresno, \$916. In one week at the Bush Street Theatre, San Francisco—a house that is not noted for large business—the receipts touched \$6,000, although Monte Cristo had been presented in Frisco again and again.

A play pirate named Wilber, who has been exposed several times by the Mirror, has got hold of some of Mr. O'Neill's printing and is playing obscure towns with his snap company, featuring James O'Neill in Monte Cristo at 10-20-30. The most unpleasant part of this rascally piece of business was discovered by Mr. O'Neill while in Frisco. He found that an alleged friend of his—a man named Goggin, connected with the firm of Fromis, Valentine and company, the leading theatrical printers in California—had sold his paper to Wilber. The printing had been left in Frisco by mistake when Mr. O'Neill was there two years ago. It includes three-sheets, lithographs, etc. The victim of this dishonesty says that he will "send Wilber up if there is any law in the land."

From Frisco Mr. O'Neill plays back to Chicago, by way of Denver, Topeka, Kansas City, and St. Louis. At the close of the tour he will make active preparations for a big production of a new romantic melodrama, which he will produce with a special cast and elaborate scenic accessories about May 1. Mr. O'Neill has reason to believe that this play will prove a successor to Monte Cristo in point of enduring popularity, and he purposes to bring it out in magnificent style. He has not yet decided whether the production shall take place in Boston, Chicago, or Philadelphia. Managers of the best theatres in each of the three cities named are figuring to get it.

A TWELFTH NIGHT TEA.

The Twelfth Night Club gave a tea last Friday, and Martha Norton, Eleanor Mayo, and Mrs. Marion Russell Curty were the hostesses.

Courtlandt Palmer played three selections, which met with hearty applause. His manner is modest and unaffected, his face refined and thoughtful, and he doesn't wear his hair like the Circassian girl in the museum, as is generally the way of great pianists. George Massoni sang two solos. So did Eleanor Mayo. Tea drinking and conversation filled in the pauses in the programme.

Among the guests were Mrs. Frank Mayo, Mrs. Agnes Booth (an honorary member), Mrs. Ada Crisp Marsh, Mrs. S. M. Simpson, Kate Beaby, and Katharine Evans, and among the members May Robson, Ella Starr, Midge Baron, Bryon Heron, Mauda Cragen, Pixie Rankin, Mrs. Doubleday, Maude Chilton, Edie Shannon, Kate Mayhew, Minnie Lewis, Janet Lewis, Sydney Armstrong, and Alice E. Ives.

GOSSIP OF THE TOWN.

LOUISE DICKSON BERNIERI writes to THE MIRROR: "Any child willing to take part in the production of Pygmalion and Galatea for the benefit of the Actors' Fund Fair, will please send name and address to Mrs. Berkeley, care of THE MIRROR. I particularly desire to hear from Tommy Russell, Walter Eddinger, Gertrude Homans, and Ray Maskell. Mrs. Fernandez has consented to let Bijou Fernandez appear in the play, and thinks the proposed performance an excellent scheme."

EDWIN STEVENS, the comedian, who has been under the management of the Aronses for several years, has been engaged by Charles Frohman. Mr. Stevens will probably make his debut under Mr. Frohman in Gloriana when it takes to the road.

FRANK HOWE, of Philadelphia, telegraphed to THE MIRROR last Tuesday: "The Dazzler crowded the Park Theatre on Monday night. It played to the largest receipts ever in the theatre."

M. W. WILKINSON, manager of Alexander's Inn and of Maude Granger, was in town last week.

FRANK YOUNG, a son of William Young, the playwright, is now in advance of The Showaway.

It now looks as though Oscar Hammerstein's Manhattan Opera House, that is in course of erection on West Thirty-fourth Street, would not be completed before September. This does away with Hammerstein's scheme for grand opera there this Summer.

The horse which carries Col. Farragut Gutrey (W. H. Crane) on the stage of the Star Theatre, at the head of his regiment, is ill of the grip. Manager Brooks wishes to state that the understudy is doing very nicely in the part.

LENA RIVERS, of the Jane Coombs company, was married in Milwaukee recently to George Scott, of A. V. Pearson's Five Patrol company.

ADA ST. CLAIR joined the 8 Bells company in Chicago. She is the wife of Andy Morris, the clown of The Spider and the Fly company.

HARRY B. ORR has taken charge of the bookings for the Opera House at Honesdale, Pa. "I shall endeavor," he writes, "to do what I can to revolutionize theatrical business here by booking only one attraction a week, and that one the very best to be had." Mr. Orr will come to New York at the close of this season to fill time.

It is likely that a big scenic production will be the vehicle for the introduction of Annie Lewis as a star.

As she has a contract with Thomas O. Seabrooke to appear in The Isle of Champagne, Alice Hosmer has been obliged to decline an offer from Hoyt and Thomas to originate a part in A Temperance Town.

LOUISE CROBUS, formerly of Reilly's Broom-Maker company, has joined the Ole Ole-on company that is now playing through Texas.

EDWARD N. HOYT, who has been with the Frederick Warde and the Louis James companies for the last six years, has been especially engaged to play Joe Morgan in W. T. Hefin's Ten Nights in a Bar-Room company. He will be featured. His wife, Fannie Hoyt, is playing the part of Mrs. Morgan in the same company.

BROOKS HOWARD's new play will be produced at Palmer's Theatre next November. It will be acted by a special company, while the Palmer stock company will appear in the West under Al Hayman's auspices. A. M. Palmer, Charles Frohman, and Mr. Hayman are all interested in Mr. Howard's piece.

The theatrical mechanics have been dabbling in strikes and other peculiarities of the trades unions at several city theatres this season. Last week they made a demonstration at Niblo's which, however, was soon adjusted by the management.

G. B. BUNNELL sends THE MIRROR an invitation to the anniversary of his management of Bunnell's Bridgeport Theatre. It will be to-night, and Sade Martinot will appear in Pompadour. THE MIRROR sends greetings to Mr. Bunnell, and wishes it could be present.

HENRY TUTTILL, a brother of Ben Tuttill, made his professional debut in Money Mad at Niblo's last week.

PROFESSOR HERMANS played at the Opera House, Utica, to \$1,100 on the night of Feb. 25.

FRANK LANDER has been engaged to replace "Jack" Mason in the role of the priest in The English Rose.

FALE, the theatrical photographer, will move on May 1 to 13 and 15 West Twenty-fourth Street, opposite the Madison Square Theatre. The building is being especially constructed for a photographic studio, and will be known as the Fale Building.

MANAGER DUNLEVY, of the Park Theatre, has made, it is said, \$25,000 on a rise in Reading.

A LETTER from Danbury, Conn., to THE MIRROR says that the present season has been the dullest known in that town. The Elks had a benefit there last Wednesday night which barely paid expenses. They had a popular attraction, too.

THE Miller Opera company will open its season at Columbus, O., next week. The members will be conveyed there by special train consisting of a palace car, a coach, and a baggage car over the B. and O. R. R. Arthur Miller directs the production of Ship Ahoy, which will be given with a complete set of new costumes.

ON Monday, April 18, The Voodoo will be produced at the Arch Street Theatre, Philadelphia.

BROOKLYN LOUKE No. 22, B. P. O. Elks, held a ladies' social session on Sunday evening, at the Novelty Theatre in Brooklyn. Many clever people appeared in the entertainment.

THE STEIN-SULZER BILL.

THE NEW AMENDMENT THAT BIDS FAIR TO BE SUCCESSFUL—DISCRETIONARY POWER GIVEN TO THE MAYOR TO LICENSE CHILDREN TO ACT, SING AND DANCE—A WISE MEASURE, BASED ON "THE MIRROR'S" RECOMMENDATIONS, FAVORABLY REPORTED TO THE ASSEMBLY.

The prospect is that a moderate yet effective amendment of the law prohibiting children from appearing in theatrical exhibitions will be enacted within a few days.

This amendment is a new one; drawn by Assemblyman William Sulzer, who takes a sensible and conservative view of the question.

Under its provisions children will be licensed by the mayors of cities and the presidents of villages, and they will be permitted to sing and to dance, as well as to act—when the circumstances and surroundings are unobjectionable.

The legitimate requirements of the stage will be met, while the arm of the law will still be stretched forth to protect children from moral or physical injury.

The bill introduced, last Tuesday, by Assemblyman William Sulzer to permit children to perform on the stage in theatrical exhibitions re-enacts section 292 of the Penal Code in almost its present shape, with this provision: that the mayor of any city or the president of any village can, at his discretion, license a child under sixteen years of age to sing, dance, and play on a stage or in theatrical exhibitions.

There is also a provision in this bill that twenty-four hours' notice of the application for the license shall be given to the president of the Society for the Prevention of Cruelty to Children, who shall have an opportunity to be heard by the mayor or by the president, as the case may be.

The bill further provides that the license shall state the age of the child, the names of its parents, and the duration of the contract.

A representative of THE MIRROR saw Mr. Sulzer at his office, No. 2 Wall Street, in this city, on Saturday.

"I introduced this bill," said Mr. Sulzer, "simply because I believe that children should be permitted to perform on the stage, with certain restrictions. There is a big difference between Mr. Daly's theatre and a common dance hall."

"Several other bills were introduced at this session; but the introducers of them did not seem to catch the proper idea. Mr. Stein introduced a bill that sought to repeal entirely a salutary law that has been on the statutes for fifteen years. It will never do to repeal that law entirely. I opposed that bill, as THE MIRROR reported recently, and sought to remedy some of its defects."

"Mr. Hitt also introduced a bill very similar to Mr. Stein's. When they found that there was so much opposition to these bills, not only in the committee but from the people in general and from some of the theatrical managers, Mr. Stein introduced a bill that sought to create a commission to be composed of the Mayor, the President of the S. P. C. C., and the President of the Actors' Fund, a majority of whom could grant permission to children to appear on the stage. There were features in this bill that were indefinite and, many believed, unconstitutional. Believing that something should be done, and that relief should be granted the requirements of the reputable managers, I drew my bill. It was carefully considered, and it will accomplish what is desired. It has met with the approval of reputable theatrical people, of New York city authorities, and of the S. P. C. C."

"I seek no personal glory in this matter," continued Mr. Sulzer, "but only to enact a law that will afford some relief and at the same time prevent the complete letting down of the bars. To demonstrate what I mean I need only say that I introduced my bill on Tuesday, and had it referred to the Committee on Codes, of which both Mr. Stein and myself are members."

"On Wednesday, in the committee Mr. Stein asked to substitute my bill for his. I told him that I had no vanity in the matter, that I would permit him to do it, and that I would help him to pass the bill. He gladly accepted my offer, and at my request the committee unanimously reported the bill favorably."

"Do I think that the bill will pass? It will pass the House early next week, and in the course of a few days it will be a law."

It is Mr. Sulzer's bill complete, with Mr. Stein's name to it, and in legislative parlance it will be called the Sulzer Stein Bill.

On Wednesday Elbridge T. Gerry, president of the S. P. C. C., appeared before the committee, and said that, although he did not think that there should be an amendment, he liked Mr. Sulzer's bill much better than any other and would not oppose its passage.

The bill, in short, will vest complete and final power in the mayor of the city or the president of the village.

Mr. Sulzer will keep THE MIRROR informed of the legislative actions, and he will telegraph us the moment that the bill is voted on by the Assembly.

A JUDGMENT AGAINST HILL.

James M. Hill, the truly good manager of the Union Square and Standard Theatres, gave five promissory notes to the Strobridge Lithograph Company on Feb. 14, 1891. Four of these notes were payable on demand, one was payable in two months at the Standard Theatre. Last Saturday a judgment was obtained by the Strobridge Company on these notes for the sum of \$5,615.

KATIE ENNETT'S SUCCESS.

Katie Emmett has met with great success in New England. At the Lynn Theatre, a week ago, she played to the largest business of the season, and at Lawrence the receipts for one night were nearly \$500. This is Miss Emmett's first visit to New England,

but she has had excellent business in each town visited.

OBITUARY.

Colonel Theodore Morris, manager of the Brooklyn Grand Opera House, died at his residence, 455 State Street, Brooklyn, at nine o'clock, last Thursday night. Colonel Morris had been a sufferer from Bright's disease of the kidneys for several years, and once or twice during the last twelve months he had been near to death's door. Mistaking off, however, was not due to that chronic malady, but to pneumonia. On Monday, Washington's Birthday, he attended to his duties at the theatre, and during the day contracted a severe cold. A sudden chill was the first premonition. He went to his home, pneumonia set in, and despite the pluck of the patient and the skill of Dr. Matherson, the manager succumbed when the disease reached the point of crisis. The funeral services were held at four o'clock on Sunday afternoon, at the late residence of the deceased, by the Rev. Dr. Richardson. The interment took place yesterday in Greenwood Cemetery. Colonel Morris left his widow and his eight years' old son well provided for. He carried a life insurance of \$20,000, and his earnings for a number of years had been considerable. Colonel Morris was born in Philadelphia in 1833. He went to the United States Military Academy at West Point and was graduated with honors. At the age of twenty-four he was sent West where he won considerable distinction as an Indian fighter. During the rebellion he served in the Union Army and took part in many historical battles. At the close of the war he retired from military life and entered the theatrical business. He married Susan Denn, one of the celebrated Denn sisters. For several years he was an actor in Barney McAuley's company. As a theatre manager he first came into prominence at Columbus, O. In 1882 he formed a partnership with Edwin K. owles (who had been an actor) and secured a lease of the Grand Opera House in Brooklyn, which had been a dead failure before they took hold of it. By dint of a shrewd, cautious and economical policy the house was soon made to pay, and its prosperity has steadily increased during recent years. The firm took the Amphion Theatre the season that it opened. Shortly afterward an amicable dissolution of the partnership was effected, Colonel Morris taking the Grand Opera House and Mr. Knowles branching out as the sole manager of the Amphion. The separation was due, it is said, to a business disagreement. Colonel Morris had no confidence in the pecuniary future of the Amphion and was unwilling to risk money in it. Colonel Morris was in many respects a remarkable man. His idiosyncrasies were well known. He preserved an outward brusqueness of manner compatible with his military training, and his conversation was diversified by odd quotations, parables and metaphor inexhaustible. He was a man of wide information, he spoke several languages and was an accomplished musician. He was blunt, bluff, and business-like; keen in managing his affairs; true to his friends, and relentless in his hostilities. He never forgot a friend, and he never forgave an enemy. His discourse was punctuated with dry jests, and his fund of anecdote was marvelous. Colonel Morris possessed social qualities of an uncommon order, and although he did not publish his charities to the world, he did many a kind and generous deed privately.

Emily Veamans died at the home of her mother, Annie Veamans, No. 643 Sixth Avenue, at half-past four o'clock Monday morning. She had been hovering between life and death for nearly a week. Her trouble was Bright's disease, from which she had suffered for a long time. She was about thirty-two years of age. She had been a member of Edward Harrigan's company for fourteen years without interruption. She made a decided hit as a serio-comic in McNooney's Visit four years ago, when Mr. Harrigan was at the New Park Theatre. She also scored a popular success for her clever work as a Chinese girl in The O'Reagans, in a scene with Annie Veamans, her mother. She suffered a great deal during her illness, but passed away quietly. Her mother, Mrs. Annie Veamans, and her two sisters, Jennie and Lydia Veamans, were with her when she died. Emily and her mother were engaged, to be specific, by Manager Hanley for the old Theatre Comique, opposite the St. Nicholas Hotel. Emily never played leading parts. She impersonated many important character parts. She was a fair singer and danced with exceptional ease and agility.

N. C. Forrester, the actor and manager, died in Boston on Feb. 19. His death was a severe shock to his friends, who were not aware of his illness. Mr. Forrester was born in Utica, N. Y., and went on the stage at the old Utica Museum. He afterward came to New York and played engagements with Edwin Forrest, Edwin Booth and Joseph Jefferson. He next became a manager and conducted theatres in different parts of the country. For several years past he had played in New York, Boston and Philadelphia. Mr. Forrester was fifty-seven years old. He leaves a wife and a son.

SHE COULDN'T MARRY THREE.

Miss Lillian Kennedy, after her appearance in Chicago this month, will make a tour through the Northwest for which arrangements are all concluded. In many cases large certainties have been offered her, and it is confidently expected that she will break records in that part of the country as she has invariably done in the East. She will return East in time to open at the Bijou Theatre, Pittsburgh, early in August, when she will present an elaborate production of her phenomenally successful comedy-drama She Couldn't Marry Three.

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A new play by ROBERT BUCHANAN.

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EDWARD HARRIGAN in his new local play.

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Dave Graham and his popular orchestra.

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Nights at 8:15. Matinees Wednesday and Saturday.

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Broadway and 34th Street.

Evenings at 8:15.

Matinee Saturday at 2.

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IN THE WINGS.

CARMENITA has been telling me, through an interpreter, about the first time she danced for pay. There were none of the customary environments—footlights, wings, or orchestra—only the sunny skies of Spain for a canopy and the grass for a stage. She was a little bit of a thing then. She was living with an aunt near Madrid. She started out one morning, astride a donkey, to take a purse of gold—the kind of a purse that the villain in the play throws at the leading heavy—to the priest to pay for masses. The road to the church was lonely, and it was noted for the quantity and the ferocity of its brigands. But little Carmenita was not afraid—until, of a sudden, a regular Spanish brigand, all aglitter and with an impulsive mien, sprang before the donkey and its burden. A scream, and Carmenita sprang to the ground. "The brigand's bark was not so bad as his bite," said Carmenita, "but he took all the money away from me. He led me to his band, and they made me dine with them. My heart—the one that they are saying is out of order—beat very fast. When one of the brigands began to play on the mandolin a slow, dreamy air, my heartbeats grew normal, and I found myself beating time to the measure. The chief brigand saw my foot beat time, and he lifted me up and said: "Dance!" I didn't know what to do, but I felt that, to the music of that mandolin, I could dance forever. The band gathered about me, and three of them strummed mandolins and guitars. I forgot all about the hard faces about me; I forgot all about my uncle and aunt, and the donkey, and the purse, and the priest, and I danced for joy, inspired, until I dropped exhausted. When I came to my little donkey was by my side. The chief put the purse into my hand and lifted me upon my steed. "Here," he said, "is your holy money, and here is some more money—for your dancing. Then he lifted his hat and gave the donkey a slap on the back. I trotted on out of sight. That was the last time I ever saw my brigand." This makes a very pretty story. It is commended to Carmenita's press agent.

MANAGER MARY W. HANLEY, of Harrigan's, sends me a story. As he has probably sent it to every other newspaper man in the country, I will not expand it. It seems that Riley, the massive colored man that opens carriage doors for the aristocracy in front of the theatre, is also the servant of a company in the Seventh Regiment. The other night Riley informed Mr. Hanley that he would have to get a substitute on certain nights when the regiment required his services. This was congenial to the genial. Accordingly, on Thursday night, Riley appeared leading a tall, dignified fellow Afro-American. "Mr. Jackson," said Riley, presenting his friend. After the first act Mr. Hanley went out into the lobby. He found Mr. Jackson reading a book, and making notes on a pad. "Counting up the house?" queried Hanley. "I was just finishing Genesis," remarked the tall black man. "I am the Rev. Mr. Jackson, of Richmond, now studying in your city, and this—"

"Well, what is this?" asked Hanley.

"The old testament in the original Greek," responded the preacher, "and I find—"

He paused, for the manager had disappeared behind closed doors. Just then the negroes on the stage turned their Masonic meeting into a prayer meeting, and the attention of Mr. Jackson, of Richmond was riveted on the performance.

SYDNEY BOOTH is still in his teens, but he plays the part of the tipsy Mike Lambourne in Amy Robsart with rare ingenuity, and suppresses his individuality completely. To illustrate this I must tell about the first time Edwin Booth saw Sydney, who is his favorite nephew, in the part. After the performance, Barton Hill, who is the stage manager, and who plays Varney, said to Mr. Booth: "Well, what do you think of your nephew's acting? Does he take after you?" "Well enough," answered Mr. Booth; "I suppose he was one of the merry-makers outside of the castle; to tell the truth, I didn't notice him." "Why," said Mr. Hill, "he was Mike!" It took some time to convince the tragedian that the bearded ruffian who had strutted before him, was his smooth-faced young nephew. When he was convinced, he expressed pride in the boy's achievement.

FRANCIS WILSON is getting the little theatre that connects with his residence at New Rochelle in readiness for a Spring season for the benefit of his friends. Homer Emmons, of the Fourteenth Street Theatre, has painted several scenes for it. Frank W. Sanger and A. H. Canby are announced as the two features in some of the earlier productions on this stage. Fifteen years ago Sanger and Canby were both members of the stock company at the Chestnut Theatre, Philadelphia. It is sufficient to say that they are better managers than they were actors. Canby tells me that he goes in for extremely light comedy acting, and Sanger leans towards tragedy. Mr. Wilson talks of staging Othello, in which case the two little colored boys that appear nightly in his company will alternate in the character of the jealous Moor.

SARONY, the photographer and venerable good fellow, is quite a first-nighter. He nestles in his chair and devotes himself to his ear trumpet. "How do you like the piece?" I asked him at a first night. "Rah!" he said. "I only go to please my wife. It's all the same to me whether it is tragedy, farce, comedy or grand opera. All I hear is whirr! whirr! in my ear trumpet, and then I wonder what it is all about!"

MARSHALL P. WILDER rushed up to me with a big idea. "The theatre," said he, "does lots more good than the church. A play can point a moral without being didactic, and it can point the moral seven times a week to the church's one. That's a big idea. Expand it. I'll give it to you." PAUL.

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The Grey Mare is a comedy by George R. Sims and Cecil Raleigh that has been played in London to good business. It is a legitimate comedy. Daniel Frohman bought it for the Lyceum stock company. After he acquired the rights he discovered that Rose Coghlan owned a play, by her brother, Charles Coghlan, that has a prior right to the title of The Grey Mare.

Miss Coghlan and Mr. Frohman corresponded. Miss Coghlan readily recognized the value of the title to Mr. Frohman, inasmuch as the play in his possession had already been produced and received the stamp of approval in London. Miss Coghlan also readily yielded to the Lyceum manager the right to the title.

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LAMAR C. QUINTERO.

CINCINNATI.

Shenandoah, with its excellent cast and superb mounting, attracted an excellent attendance at the Grand Feb. 27. The leading roles were superbly handled by Julia Vane, Francis Carline, Oscar Eagle, Henry C. Harrison, Charles Wells and Josephine Hall. Margaret Mather in The Egyptian and the Casino Opera co. 7-12.

The Steadfastness at Henck's 21-22 afforded the star, Annie Ward Tiffany, thorough opportunity, and the reception accorded the clever impersonator of Irish female roles was something to be gratefully remembered. Her support included such capable artists as Annie Barclay, John T. Burke, John E. Martin and George H. Wicketts. The closing scene presenting the star's escape from the tower prison captured the audience nightly. A Texas Steer 21-22; Kidnapped 2-12.

Mrs. Rhea at the Place filled out a successful week in the Casino and Grand. Both plays were admirably cast, the excellence of the support accorded the star contributing materially to the success of the engagement. The more prominent roles were admirably enacted by Ernest Dunbar, William Harris, Laurence Rees, Una Abell and Edith Harding. Manager Hildner staged both plays. E. S. Wild and 21-22; Tartar 7-12.

At Hildner's, A. Lipman in The Burglar proved an attraction of more than ordinary merit and as a sequence the attendance was excellent. Aside from the star's clever work and that of Helen Orlowski in the role of Alice, the performance of little Irene Franklin made the hit of the week. Manager Hildner stated the piece very acceptably. McCarthy's Mishaps 21-22.

The Wilbur troupe in a round of comic opera tested the capacity of Harris during the first week of its engagement ending 22. The repertoire for the week included Princess of Trebrond, Chiffre, and Dorothy and the story of Queen Kismet, James Conley and Dorothy Norton were warmly endorsed. The co. engagement will continue 22.

Gus Hill's World of Novelties closed a very successful week at the People's 27. The more prominent features of the programme were Huber and Alynne's sketch, Gus Hill's club swimming, Mandi Beverly's vocalism, and the musical act of Florida and Hanson. Sam Jack's Crocodile Burlesque co. 28-31; Whalen and Martell's Specialty co. 6-12.

The Heliolett-Degra concert at the Music Hall 27 was successful in every respect, and Manager Hallenberg will in all likelihood favor Cincinnati music-lovers with a similar entertainment in the near future. Fully six thousand people attended the concert.

Manager John Havlin returned from Chicago 27. Al. Lipman, for several years with Robson and Crane, and who is now starring in The Burglar, made his debut at Wood's Theatre in this city in the latter part of 1909.

Madame Jananachek in The Harvest Moon will appear at Henck's Sunday evening, 28.

A religious revival in progress here has seriously injured theatrical business during the past few weeks.

The contract for the superstructure of the new Walnut Street Theatre was awarded 22 to Messrs. Horne and Smith, builders of New York, and it is promised that the theatre will be completed during the latter part of August.

Matinees were given at only two of the local houses, Harris' and Peoples, on Washington's Birthday, and both were packed.

JAMES McDONOUGH.

PHILADELPHIA.

That a fashionable theatre-going public should delight in performances on the order of The Circus is one of the wonders of modern theatricals, but that such is the case is evidenced by the crowds attending the Grand Opera House, where Nelsville and Hamilton's play of that name received its premiere Feb. 22. The dramatic portion of the entertainment consumes one act, and is only a broad farce, while the balance is devoted to a monster street parade, and a very complete circus performance. The lobby of the Grand Opera House now assumes the aspect of a circus tent, booths of all kinds, so indispensable to such attractions, occupy important spaces, and the box-office now simulates a circus ticket wagon. The Circus is on for a long run, and if the first week be a criterion, it will be a most prosperous one. The following is the cast: Nelsville, Viola Rogers, Robert Broome, James B. Weeks, Frank George, Mrs. George, Colin Melville, E. J. Connelly, Jerome Sykes, W. E. Burke and Ada Boshel.

Lydia Thompson is crowding the Walnut. A triple bill of three one-act plays, *La Rosa Yokes*, is the programme. A Bad Penny, the opening piece, is a little domestic drama in which Louis Howard appeared to advantage. Miss Thompson made her appearance in a comedy entitled Uncle Dan, which displayed her talent to advantage. A *Black-Black Shop*, the final play on the bill, is a bright farce on old ideas, in which the star, AIL Hampton, and the rest of the co. do clever things. Little Jack 21-22; Old Jed Prouty 2-12.

J. K. Emmett is meeting with only fair success at the Chestnut. To those who never saw the elder Emmett, the new aspirant may pass, but to the thousands who have enjoyed evenings with Fritz, the younger will always be seen as an imitator, and one who is not always acceptable at that. Fritz in *Two and a Nick* is nicely staged. Dr. Will 21-22; Mr. Potus of Texas 2-12.

The Dazzler, with a new face in the central figure, returned to the Park 22 and dazzled large audiences all week. Despite the fact that the performance is composed of a number of acts worthy of a vaudeville house, and that in play fashion, with a little square dialogue thrown in, the popular talent and applaud them, although without the spirit and zeal that such performances won a short time ago, which shows that they are on the wane. Kate Castleton, Lena Merville, Joe Get, and Max Miller led the merry band. Joseph Murphy 21-22; Agnes Huntington 2-12.

The gay, rollicksome abandon that permeates the atmosphere of Miss Helvett, has caught the public fancy in this city, and as a consequence the pretty little Broad Street Theatre contains happy crowds at all times. The comedy of the piece, albeit a trifle risqué, is unctuous, and along with the light singing numbers in Anderson's score, it makes a merry entertainment. On 27, Tar and Tarter returns for one week, to be followed by Charles Frohman's stock co. from Proctor's Theatre, New York, in Men and Women and The Lost Paradise. The engagement is to last four weeks.

New England life, when seen on the stage, must have its charms for the multitude, as the first week of The Old Homestead has rolled around with Benham Thompson at the helm, and still the Opera House contains no vacant seats. One more week remains of this remarkably successful engagement, and from the advance sale it will be a big one. Jane returns 7 for one week.

A revised version of The Grab Bag, with a better cast than ever before, is pleasing good-sized houses at the Arch. The skit has many funny things in it, but none more convincing than its big star, W. A. Mestayer, and the charming Theresa Vaughan. Frank David, and Bessie Fairbairn materially aid the stars. The Wide, Wide World 21-22; Two Old Cronies 2-12.

Katinka is proving a diverting amusement for the crowds visiting the Empire. Charles Karel creates great applause as the leading fun-maker. The Venetian 21-22; The Gosson 2-12.

Elmer E. Vance's Limited Wall returned to this city 27, opening at the popular People's Theatre before a packed house, and the whole week has been a repetition of the first night's business. All the elaborate scenic effects, including the locomotive scene, the saw mill, and the electrical appliances, are used, and they excite the same wild applause and commendation as on previous visits. Pearl of Behin 21-22; Lost in New York 2-12.

The ever-popular laugh-provokers, Hallett and Hart, are with us again for a fortnight, at the National, where they opened 22. The new Later On, which they introduced to us on this occasion, is much brighter than their old version, and their stay at the National is an acknowledged success from a monetary standpoint. Will Sloan, Clara Thropp, Mollie Fuller, and John McWalt compose a brilliant quartette in the support. A Knotty Affair 2-12.

The twenty-fifth week of Manager Holland's season at the Girard Avenue has been celebrated by a revival of Augustin Daly's successful play, A Big Bonanza. The revival has been accomplished in a

most satisfactory manner, and the stock co. shows to excellent advantage. Cripple Palmont, Lillian Reeves, Myron Leffingwell, and Kate Oesterle play the leading parts. Dad's Girl 21-22; The Little Detective 2-12.

Robert Buchanan's Alone in London is at Forepaugh's, where it is receiving excellent box-office returns. Carrie Rose and Frank Holstetter essay the leading characters acceptably. Passion Slave 21-22; One of the Finest 2-12.

The Night Owls, with a strong variety adjunct, is delighting crowds at the Central. William Jerome, Collins and Henshaw, and Brown and Harrison lead the off-entertainment. Lilly Clay co. 21-22; Kelly and Wood's co. 2-12.

Rose Hill's on of merry burlesquers is dazzling good-sized houses at the Lyceum. International Comedians 21-22; Howard Burlesque co. 2-12.

A bunch of Kays is at the Kensington. Parisian Folly co. 21-22.

The ever-popular Silver King, with Mariande Clarke in the central character, is winning success at the Tower. Irish Luck 2-12.

Gioffe Gioffe, the current opera at the Edison, is attracting crowds to this strong variety adjunct.

The Palace Theatre opened 22 under the direction of Al. Haynes, of Boston, and promises to be a success.

Mathilde Cottrell played a short engagement at the Germania this week to good business.

Amy Lee will return to the Girard Avenue 22 to appear in Dad's Girl. Katie Gilbert will also appear in that house in The Little Detective.

Manager John A. Forepaugh has been elected a life member of the Actors Fund.

Nixon and Zimmerman realized \$500.00 by their benefit at the Opera House, last week, for the Russian famine sufferers.

A. W. Palmer's stock co. will appear at the Park week of March 21 in repertoire.

J. Fred Zimmerman, Jr., and George Kemmerle, business manager and treasurer, respectively, of the Chestnut, are to have a joint benefit at that house in the near future, when both will make their debut all together.

Florent Facet did not win Mar Goodwin's co., as reported. Mabel Amber continues to play leading parts.

Elsie Lombard, late ingenue with Mar Goodwin, has a clever little part in Hoyt's New Temperance Town, soon to be produced.

JOHN X. CAVANAGH.

ST. LOUIS.

A Texas Steer was presented at the Grand Opera House week of Feb. 21-22. Week of 23-25, De Wolf Hopper in Wank.

Thermidor at the Olympic Theatre also did a good business. The play is a strong one and in the hands of good people. The piece was handsomely staged.

The Lilliputians follow.

At the Hagan Mue, Jananachek has been doing a very fair business in her new play, The Harvest Moon. The play has several exciting situations, and is a novelty in the dramatic line. Mme. Jananachek is excellent in her part, but the co. is only fair. Helen Barry in A Night's Frolic 21-22.

The Two Sisters at Pope's did a good week's business. A Fair Rebel 21-22.

J. H. Wallick gave his realistic sensational border drama at Henck's during the week, playing to big houses.

At the Tanager matinee his new play, The Mountain King, was given for the first time in St. Louis. The Tanager Signal 21-22.

The Crookes filled the Standard Theatre at two extra performances, Sunday matinee and evening. The house was closed during the rest of the week, owing to the failure of the house on the Farm co. to materialize. French Folly co. 21-22.

Susan Bernhardt played four performances at the Grand Opera House latter part of week ending 20 to packed houses.

Patience a machine at Music Hall 21 to a big audience. The programme was of a concert order with selections from Lucia di Lammermoor.

Dr. C. W. Daniels, treasurer of Pope's Theatre, will take his benefit. As he is very popular and a favorite with the audience of the Theatre, he will pull a big audience.

Anna Bates, formerly treasurer at the Standard Theatre here and later a resident of Chicago, is now treasurer with a Texas Steer. He is meeting his old friends on the scene.

Proctor's Night, with A. McNight Bell, joined forces this week with a Texas Steer and a Texas Steer with the co. He is one of Mr. Hoyt's most valuable lieutenants.

Florence Rae Rockwell, a young society girl here, had a testimonial benefit at Memorial Hall one night during the week. She will leave shortly to join the army of her husband in New York.

The Elks will give their annual benefit sometime in April.

Tom Jones, treasurer of Henck's Theatre, and Harry Knapp, door-keeper, will have a benefit March 21, with The Fire Patrol as an attraction.

J. H. Wallick played the character of Joe Howard in A Bandit King here the week time on Feb. 21-22 and 23-25.

NEW YORK CITY.

Nelsville and Hamilton appeared at the Academy of Music week of Feb. 21-22 in A Night at the Circus. The engagement was a pecuniary success, standing room only being displayed at several performances.

The star is surrounded by a clever co., and the entertainment proved bright and pleasing. J. K. Emmett 21-22.

Nelsville occupied the Opera House week of 21-22. The clever comedy was charmingly presented, and attracted large audiences. W. C. F.

LANDSEEKERS.

It will be of interest to those contemplating settling in the Northwest to know that the choicest farming and timber lands in Wisconsin are tributary to the Wisconsin Central Lines. Settlers on these lands have all the advantages of the best of climates, good markets, abundance of fuel and building material, pure and sparkling drinking water, and other important benefits which cannot be enjoyed on the prairies of the West. No droughts, no cyclones, no grasshopper plague, and no fever and ague. Now is the time to select choice lands at low prices. Wisconsin is considered one of the most prosperous States in the Union. Located directly on the Wisconsin Central Lines in this State are the thriving cities of Burlington, Wausau, Fond du Lac, Oshkosh, Neenah, Menasha, Waupaca, Stevens Point, Marshfield, Chippewa Falls, Eau Claire, New Richmond, and Shawano. For tickets, time tables, maps and full information apply to E. A. Fink, D. P. A. Wisconsin Central, or to James C. Pond, General Passenger and Ticket Agent, Chicago, Ill.

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"FULL OF GOOD THINGS."

Brooklyn Eagle.

THE DRAMATIC MIRROR has a Christmas number this year that is full of good things—pictures and literary.

"A BEAUTY."

Corning Daily Democrat.

The Christmas number of THE DRAMATIC MIRROR is a beauty.

The Warlock's romantic comedy opera in three acts, *Buonno*, by Alfred Smythe, music by Edgar Little, was produced for the first time on any stage at the Queen's Royal Theatre, Dublin, the early part of this month. It is said to have proved a wonderful success.

The Great Metropolis, by Ben Teal and George H. Jessop, is being played in London. It has been revised by William Terriss and Henry Neville. The English papers severely criticize the fact that no mention of the original authors has been made by the London adapters.

Mr. Lloyd's American engagement will comprise thirty concerts, to be given in Canada and the United States. It will commence next April. It is said that, at the Cincinnati Musical Festival, Lloyd will receive \$2,000 for the week.

CORRESPONDENCE.

ALABAMA.

SHEFFIELD.—Opera House (J. Burge, Jr., manager): Ray & Barry in *Tom's Vacation* to a good house Feb. 22. *Sam's Great Present* giving show to a good but only indifferent house 23. *Alma Hernandez* in *The X-File* (Orchestra) 27.

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FLORIDA.

PENSACOLA.—Opera House (Coe and Tammerson, managers): *Sam's Great Present* Feb. 22, packed house. Lillian Lewis co. 27.

managers: Lillian Lewis Feb. 22, to give three performances to delighted audiences.

TAMPA.—BRANCH'S OPERA HOUSE (H. J. Rowe, manager): *Sam's Great Present* Feb. 22 for the benefit of the Tampa Rifles to fair business. Audience well pleased.

GEORGIA.

SAVANNAH.—Theatre (T. F. Johnson, manager): Robert Mantell in the Cordian Brothers, *Sam's Great Present*, A Lesson in Acting and The Lionization to S. R. O. Feb. 27, 28. Charlotte Williams as Diana in *Sam's Great Present* was the order of the applause received. Current calls were the order at each performance. The Little Tracoon 29-30; large audiences. Though advertised as with the co., Robert Dunbar failed to make his appearance and his part was taken by an understudy, who tried hard to make the audience forget Mr. Dunbar, but with poor results. The Old, Old Story 21; fair business.

AUGUSTA.—Grand Opera House (Randolph H. Cohen, manager): Robert Mantell, matinee and evening, Feb. 6 to a good house. Little Tracoon 21; big house. *Sam's Great Present* 22; fair business. *Sam's Great Present* 23-24; at low prices; house crowded.

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SAVANNAH.—Grand Opera House (Randolph H. Cohen, manager): Robert Mantell, matinee and evening, Feb. 6 to a good house. Little Tracoon 21; big house. *Sam's Great Present* 22; fair business. *Sam's Great Present* 23-24; at low prices; house crowded.

CLAREMONT.—The Shubert Opera House (J. L. Broderick, manager): Last evening delighted a large audience Feb. 29. Barlow Brothers Minstrels.

GRANDVILLE.—Grand Opera House (manager): Mr. and Mrs. Kendall presented The Ironmaster Feb. 29, a splendid house. This was the dramatic event of the season, on the city of the city attended to full dress. Delano-Rising Comedy co. 31, Limited Hall 4, Clara Morris.

SPRINGFIELD.—Cottrell's Opera House (G. V. Cottrell, manager): The McGilvery Family delighted a large house Feb. 29. Victor's Vanderville co. 25, The Darglers.

SPRINGFIELD.—Emrick's Opera House (Frank Emrick, manager): Barlow Brothers Minstrels Feb. 29, fair house. Victor's Vanderville co. 26, Pat Men's Club 25, Prince and Partner 4.

IOWA

CHARLESTOWN.—Orpheo Theatre (W. L. Pomeroy, manager): Last night's Georgia Minstrels Feb. 27, to fair business. Hanlon Brothers Fantasia drew their usual business, S. R. O. 25.

SISSON CITY.—Peasey Grand Opera House (E. L. Webster, manager): Spider and Fly to S. R. O. Feb. 29, and big business 25. Patti Rosa 27, crowded house. Maggie Mitchell 25; Bernhardt 25. John L. Sullivan co. 24. Advance sale for Bernhardt is very large.

DECATUR.—Grand Opera House (C. J. Weiser, manager): Ida Van Cortland in Lucetta Feb. 29, a cold day 25.

OSKAHOJA.—Nashua Opera House (G. M. Beecher, manager): Hanlon's Fantasia Feb. 27; S. R. O. Dr. Talmage lectured on "Big Blunders before a packed house 25.

OSKAHOJA.—Phelps Opera House (L. C. Goodwin, manager): Midnight Alarm Feb. 27, good house.

DES MOINES.—Posters Opera House (Wm. Foster, manager): Mr. and Mrs. Drew in Barbara and That Girl From Mexico Feb. 27, good business. Uncle Hiram 25; Bostonians in Robin Hood 2; Nye and Burbank 2;—Gibson's Opera House (William Foster, manager): Fantasia gave three performances 25, packing the house at every one of them; in fact, phenomenal business. Dr. Talmage 25 packed the house from pit to dome. Maggie Mitchell in Little Mawricka 25; A Fair Rebel 25; Lillian Kennedy 4;—Burt Theatre (E. A. Cooper, manager): Week of 12, the Duplex comb. did a good business. Kustin Sisters (vocalists) and Model Comedy co. in Ten Nights in a Bar Room 25 27.

WINDYBUSH.—Grand Opera House (F. W. Chamberlin, manager): Two Old Cronies Feb. 25, full house. The singing of Florence Myatt was very pleasing, and won her several recalls. Pauline Hall 25; Maggie Mitchell 25;—Harris: Manager Anderson, of the Two Old Cronies co., fairly contented while here the report that he was lately married to Ada Deaves, of the same co. The advance sale of seats for the Pauline Hall engagement is unusually large. Manager Chamberlin is justifiably proud of the fact that the present season will prove the most prosperous in the history of the Grand.

ATLANTIC.—Atlantic Opera House (L. L. Tilden, manager): Kestell's Uncle Hiram Feb. 25, medium business. Performance fair. A Cold Day has a fair advance sale for 25. Lillian Kennedy 1.

COUNCIL BLUFFS.—Doherty's Opera House (John Doherty, manager): The Kentzow Patfinders closed a very successful week's engagement Feb. 25.

KANSAS

WINFIELD.—Grand Opera House (T. B. Myers, manager): An Irishman's Love Feb. 25, small house.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): Corinne and an admirably selected co. presented Carmen Up to Date Feb. 25, to the largest house of the season. Martin Golden opened a week's engagement in Parsons to good business. An excursion train was run from neighboring towns during the Corinne engagement.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): Corne Payton and Etta Reed Feb. 25, in Everybody's Lawyer, My Country, East Lynne, Galley Slave, Little Countess, and Escaped from Sing Sing. Prices low, business very good. Alha Heywood concert co. 25, 25. This is one of the clearest and best entertainments of the kind on the road. Mr. Heywood's singing, dancing, and mimicry are marvelous, and his calliope and phonograph imitations deserve to be specially featured as "star parts." Henry Lee in The Runaway Wife 25, 25. —Grand Opera House (Charles F. Kendall, manager): Marshall's Minstrels, a local organization of great merit, in grand concert 25, pecuniary as well as a highly artistic success.

WICHITA.—Crawford's Opera House (L. M. Crawford, manager): An Irishman's Love Feb. 25, fair business. This co. stranded here 27, caused by continued poor business. They play week of 25-27 at popular prices. Sutton's Uncle Tom's Cabin 25, matinee and evening, to good business. —The Liberty Theatre (Edna Williams and Ella, managers): Federal Captain, Lady Antler's Secret, 25-25 to poor business.

FORT SCOTT.—Opera House (W. P. Patterson, manager): The Leslie Davis Fifth Avenue Theatre co. closed a fairly successful week's engagement Feb. 25. The co., which includes Frank London, is the best we have ever seen at 25 to 25 cents. The Sanford Family gave a very good musical entertainment 25, to fair business.

LAURENS.—Hawthorne's Opera House (F. H. Hawthorne, manager): Alha Heywood Feb. 25, to a good-sized and very enthusiastic audience. The Runaway Wife 25.

KENTUCKY

PARIS.—Grand Opera House (D. C. Parrish, manager): The Two Johns gave a pleasing performance to a fair house Feb. 25. The Withers Opera co. 25, in Fanchette and Emmie to large business, matinee and evening. Fast Mail 25; Pair of Kids 1, Clara Morris 1.

LEXINGTON.—Opera House (Charles Scott, manager): St. Vincent Feb. 25, fair house. Two Johns 25, large audience.

BOWLING GREEN.—Potter's Opera House (J. Briggs Kirby, manager): The Deshon Opera co. closed a three nights' engagement Feb. 25, playing to large houses at every performance. The Saturday matinee was the largest ever in the history of this popular house. —Harris: Maurice Hageman severed his connection with the Deshon co. here, leaving direct for New York.

ST. STEPHEN.—Grand Opera House (H. P. Fabb, manager): Wilbur Opera co. Feb. 25, 19, S. R. O. Fast Mail 25.

MARYLAND

MAGERSTOWN.—Academy of Music (Charles W. Putter, manager): Annie Mitchell co. opened a week's engagement to a full house Feb. 25. One of the bravest 25.

MASSACHUSETTS

SPRINGFIELD.—Gilmore's Opera House (J. Gilmore, manager): Henry E. Dixey appeared in The Solicitor and a one-act farce entitled A Tangled Skein Feb. 27. Ivy Leaf 25, good business.

CHELSEA.—Academy of Music (Field and Blanford, managers): A Dark Secret Feb. 27, good house.

HOLYOKE.—Opera House (W. E. Kendall, manager): The Alsterstrom in repertoire to packed houses Feb. 25. John E. Brennan made a hit. The Ivy Leaf 25; Mr. Wilkinson's Widows 25.

WORCESTER.—Theatre (Rock and Brooks, managers): Katie Emmett, Mr. Potter of Texas, and Duff's Opera co. filled the week of Feb. 25-27. Notwithstanding bad weather good business prevailed. —Lofthrop's Opera House (G. E. Lofthrop, manager): The Ring of Iron drew crowded houses 25-27. The Boss 25-25. —Frost Street Opera House (W. H. Arnold, manager): The new Boy Tramp to fair business. —A Barrel of Money 25.

WALTHAM.—Park Theatre (William D. Bradstreet, manager): A Dark Secret Feb. 25, good business. Joseph Murphy in Kerry Gow 25, big business.

NORTHAMPTON.—Academy of Music (Wil-

son H. Dodd, manager): Jane had a good house Feb. 25. Mrs. Richmond Green in Shakespearean readings 25, to a fair house. Henry E. Dixey in The Solicitor to S. R. O. 25. Bockstader's Minstrels 25; S. R. O. 25. —Whitman's Widows 1; Frank Mayo in Perry

LOWELL.—Opera House (John F. Congrove, manager): Hettie Bernard-Chase in Uncle's Darling Feb. 25, fair business. Bewitched 25, good performance to light houses. The Ivy Leaf 25; big house. Lowell Orchestra Society 25, crowded house. Katie Emmett 25; Cecilia Opera co. 25; Fannie Rice 25; County Fair 25-25. —M. S. Hall (Allen J. Litchfield, manager): Dr. Jekyll and Mr. Hyde 25-25; good business. The Two Orphans 25-25; packed houses. St. Slocum 25-25. —Harris: Fannie Bernard-Chase in honor of her old Lowell friends. She is a Lowell girl, and a hearty welcome is assured her.

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gentle pleased at the very favorable impression made here by their star. —Manager Scott, of the Metropolitan, who is always alert to please the patrons of this popular theatre, has engaged the Jeanie Winston Opera co. to give an attractive repertoire of light opera during the summer season.

BRIDGEPORT.—Temple Opera (John T. Condon, manager): The Cad, Feb. 25, to very good houses. The Cad is dissimilar to the usual run of farce-comedies, but at the same time is merely a vehicle for conveying some very alluring songs, dances, and a pungent dialogue. Mr. Dunstan, as the Cad, with his humor, his homely philosophy, his kindly heart, his quaint perversion of the President's English, does certainly amuse and entertain. There are three pretty girls who add to the play in various characters and delight the eye, and there is a colored quartet, whose blending voices charm the ear. The individuals of the co. seem evidently immensely enjoying, judging from the comments at the depot when they departed to bid them adieu. —Maggie Mitchell 25, 25. —THE LYCEUM (W. A. Seely, manager): Devil's Auction 25, 25; Alabama 25.

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FOREIGN.

BERLIN.

Feb. 22.—The Lessing Theatre seems of late to have been enjoying a new lease of life, and its most recent production has been a failure, and the Unterbühnen, the new comedy, by the Spanish author, Jose Echegaray, shared the same fate with its predecessors—flat failure. Although termed a comedy, there is hardly a line in it which could evoke any laughter, and the audience was more in a drowsy than in a laughing mood.

Langenscheidt's comedy in four acts, by the author of the fairytale success, *Die Kinder der Erde*, Ernst von Wolffen, did not even suit the Sunday patrons of the Wallner Theatre. Had it not been for the clever performance of the Wallner Theatre stock company, the play would have been a failure. Richard Wagner's well-known comedy of *Nathan*, etc., saved the farce-comedy, *Rothschilds*, from dire failure at the Thomas Theatre. The text of this new comedy is taken from the French of Meilac and Hulevy. Although of Gallic origin it lacks entirely the wit and humor that these clever authors are noted for, and as I said before, had Richard Wagner not written a sparkling and tuneful music, it would not have lived after the first performance.

Even Gustav von Mower, the celebrated author of many successful comedies, did not make much of a success with his two novelties, *Freuden* and *Die drei Acte*, and *Der Schatz*, a comedy in one act. Since the play adds laurels to Mower's fame, maybe his collaboration with Robert Misch is the cause.

Der R. entführer, a new comedy in three acts by Oscar Teuscher and Franz Wallner, met with some success, and the *Wallner Theatre*, *Das Sonntagstheater*, *Reichers*, a comedy in one act, continues to draw the S. R. to sign at every performance. The sale for the Sunday performance is so large that the box-office closes at noon and is not opened at all night.

Oscar Blumenthal's new drama, *Gestern und Heute* (not *Gestern und Heute*, as your printer spelled it in my letter of Jan. 9), is in rehearsal at the Lessing Theatre for early production. A well-known humorist—F. A. Hermann—devotes the following lines to Mower, trying to console him for the failure of his operatic Paris:

AN MOWER.
Dass Dein Werk, das sieggewohnt
In Paris ward abgewiesen,
Dass Dich die Kritik vernichtete,
Dart ich nicht nicht verdrissen.

Nur ein Titel leidet oper
Schreit mir alle Schuld an liegen;
Cavalieria russicana
Nenn sie—und Du wirst siegen.

Freely translated, the meaning is something like this:

TO MOWER.
That your work—so much admired—
Proved a failure in Paris, that
That the critics termed you silly
May not worry you the least.

In the title of your opera
Seems alone to lie the fault,
Cavalieria Russica (Russia—can)
Call it—and you're sure of victory.

This is intended for a satire on the Franco-Russian alliance, and is of course better understood here than will be in America.

To-morrow (Feb. 23) it will be nine years since Richard Wagner closed his eyes in the sleep of death at the Palazzo Vendramin in Venice. The Concerts Society have named their new hall the Richard Wagner Saal in memory of this great master, and give a memorial concert this evening.

Director Adolf Ernst has received a flattering offer by cable from the Rosenfeld Brothers in New York, to play a star engagement at their Thalia Theatre. At the same time the Carl Theatre in Vienna made a proposition to Mr. Ernst to rent his Berlin Theatre and play there during his stay in America.

During the first part of March, Rosalind, der Letzte Maerchenkönig, a new grand opera by Moritz Moszkowski and Carl Wittkowski, will receive its premiere at the Royal Opera House.

Franciska Ellenreich, the well-known actress at the Residenz Theatre, will create the title role in Moritz Moszkowski's new four act drama, *La's*.

Hanne, the new opera by Franz Ingelborg von Brownart, wife of the General-Intendant at Weimar, met with great success at the Opera House in Hanover.

The farce *Der Tanzentel* has been secured by Mr. Amberg for his New York Theatre.

Frau Julie Schambert, once a member of the Deutsches Theatre in Hamburg, and the other one, proprietress of a hotel in Hamburg, committed suicide by firing two shots through her head after opening the blood vessels in her right arm. Of late years she could not get engagements, and when her hotel did not pay her any longer she preferred death to poverty.

AUSTRALIA.

MELBOURNE.

JAN. 22, 1914.—Things theatrical in this city remain as far as attractions go, much the same as they did four weeks ago. The pantomimes, both at the Alexandra and Theatre Royal, have done first-class business. At the former theatre Jack the Giant Killer will be taken off to-morrow night, and succeeded by *Rice's* Burlesque company in *Evangeline* for a short season. At the Bijou Brough and Boucicault are drawing enormous audiences with their grand production of *Much Ado About Nothing*, which has been running for the past five weeks. It is the best staged piece ever seen in Melbourne, the production having cost some thousands of pounds. At the Princess The Merry Monarch has done some first-class business during the four weeks it has remained on the boards. The Old Guard is to be revived, with Billy Elton as Pompey and Marietta Nash as Follow the Drum, her first appearance in Australia.

SYDNEY.

JAN. 27, 1914.—Two out of four of our theatres have been closed for upwards of a week, one owing to the abrupt termination of a certain burlesque company hailing from America, and the other on account of the very extensive preparations needed for the production of the annual Christmas pantomime.

At Her Majesty's, George Rignold started the pantomime on Christmas Eve with *The Babes in the Wood*, securing the services of Maggie Moore and Bella Baselli, who made her first appearance in Australia, besides a host of old favorites, including almost the whole of Rignold's regular stock company. The house was packed to suffocation. The pantomime is excellent and is sure to secure a long and prosperous run.

Hiscocks and Wilson, of the Garrick Theatre, have secured the services of Harry and Charles Cossell, who have not been heard in Sydney for some years. So far, they have been an unequalled success, being old favorites here. Not having had a really good minstrel entertainment for some time, they are sure to draw good houses. Their principal feature on *Booby's Night* was a two-act farce comedy, entitled *The Frog*.

J. C. Williamson has secured a week's lease from Brough and Boucicault of their pretty little Criterion Theatre for the purpose of introducing his Juvenile Opera company to Sydney audiences. They have already produced three operas, *Mikado*, *Pirates of Penzance*, and *Masochette*, which has been the attraction for Sydney for some time.

Madame Nevada's favorite operas are *Lakme*, *Hamlet*, *La Traviata*, and *Sonnambula*.

Sardou's *Thermidor* was recently produced at Madrid, at the Teatro de la Princesa. The first act was received very coldly, but great applause welcomed the rest of the piece. The play is considered by the Madrid critics to be much inferior to Sardou's earlier works.

A contributor to the *Paris Journal*, in speaking of Porel's magnificent revival of *Macbeth* at the Odéon, says: "Superb decorations, but how much preferable would be even the slightest new piece signed with a French name to this parade of luxury." Evidently all the Parisians do not appreciate Shakespeare.

Van Westerbout's opera, *Cymbeline*, which was prevented from being performed at Naples last year, will be brought out soon at the Argentina Theatre in Rome. Among the singers in the cast will be Kappe, Betram, Luciani, and Colonne.

of late were put on. The Forty Thieves at the Royal are still playing to crowded houses, and likely to remain on the boards for another two or three weeks, when they will be succeeded by *Walden* Fanny Simonson's Italian Opera company, who have enjoyed an unprecedented run in the colony of Victoria for months past. At Her Majesty's George Rignold has made a heap of money out of *Babes in the Wood*. The theatre is still packed nightly, but will shortly be withdrawn to make room for other attractions.

J. C. Williamson's Juvenile Opera company said farewell to the Sydney public last Friday night. During the season they produced *Masochette*, *Pirates of Penzance*, *Mikado*, *Patinette*, and many other operas, the season all through being exceptionally good. On Saturday last several members of the Brough and Boucicault company, including Robert Brough, Brenda Gibbs, Miss Rignold, Marie Fraser, Tom Cannam and Charles Talbot appeared for the first time in a new piece called *Uncles and Aunts*, a farce comedy, which was exceedingly well received and appeared to have caught on with the Sydney public, so I think it is in for a long prosperous run.

At the Darlinghurst Shaving Rink now the Vienna Summer Gardens, John P. Sheridan, of Widow O'Brien fame, under the able management of our boss theatrical showman in Australia, Fred R. Morton (take the elevator) has been giving a most excellent, novel and attractive show for the past five weeks including every variety of light entertainment that any one could possibly wish for, including ballets, songs, sketches, burlesques, etc. The style of entertainment is quite new to Australia, and is sure to become very popular here.

W. A. R.

FOREIGN SCHOOLS.

J. T. Grein has translated from the original Spanish, in a *Garden of Citrons*, an idyl in one act by Emilio Montano, who has been called a "dramatist of color." Green parrots, blood-red cries, green hope and a gray future are some of the affections upon which the idyl relies for its effect.

Another infant prodigy has been heard from. The latest is a Pole, Ryszard Kaczmarek, a pianist, seven years of age, who has just made a successful debut in Vienna.

Daniel Mayer's German opera season has been postponed until next year. This will enable the syndicate to produce *Lohengrin*, the copyright of which expires in England on the 6th of next August.

Mr. and Mrs. Bancroft have been quite ill, but are recovering now.

W. S. Gilbert is in Cairo.

Grossmith does not expect to return to the stage. He says: "I was twelve years at the Savoy, and my connection with that theatre is always a pleasant memory. During that time, however, I played only nine parts, and like most of the artists who play in English theatres, I was becoming merely a figure. So I gave myself a necessary twelve-month notice, and in spite of many temptations to remain, left them to resume my platform work."

Corney Grain's new sketch, *A Fancy Dress Ball*, has met with great success.

Janette Stier will give a matinee on March 6 at the Prince of Wales Theatre of a new piece, entitled *His American Wife*, by the late Sir William Young, and Maurice Noël.

La Danseuse de Corda, a pantomime in three acts, by Aurélien Scholl and Jules Roque, was recently brought out at the Nouveau Theatre, which is part of the Casino de Paris. There are scenes of London life in it which, it is said, are revelations to all Londoners who see the piece.

Berthold Tree told a story at the Playgoers' Club of a house painter who had applied to him for employment as an actor in the Haymarket company. The painter said: "I enclose you a cutting from a newspaper to show you that I have some aptitude for the stage." The cutting was as follows: "The prisoner, who denied the charge, conducted his own case, and defended himself in a somewhat dramatic manner."

William Holloway has secured the Australian rights of *Gloriana*.

G. R. Sims and Cecil Raleigh, acting in collaboration, have five new plays in contemplation.

The title of Oscar Wilde's new play was changed at the last moment, and for the better. The original title was *A Good Woman*; the new name is *Lady Windermere's Fan*.

Bernhardt's tenancy of the Shaftesbury Theatre will not begin until May 25.

It is rumored that Florence Levy and Alma Stanley are to forsake the regular stage for the music halls.

Madame Melba has met with much success at Nice, where she has been singing. She is said to receive 4,000 francs for each performance.

Cinder-Elle has been boiled down to two acts.

Charlotte Moffat and Mrs. Jervis-Walby will produce a new and original farce comedy at a matinee towards the end of March. It is entitled *The Custom House*, and was written by L. A. D. Montague.

A new piece by Sidney Carton will follow Wilde's play at the St. James.

George Conquest has bought a play by Tom Craven, entitled *Time*, and will put it on at the Surrey.

The new play which Wyndham has in rehearsal is a comedy with a serious interest. Elizabeth Robins and Mary Moore will play the principal female parts, and Charles Wyndham and Vandervell have the leading men's parts.

Sir Augustus Harris will send a company into the country, next month, with a new light opera, *The Queen's Dragoons*.

The provisional title of Mourcier and Blair's new play to be brought out at the Shaftesbury is *Mr. Richard*.

Justin McCarthy has had a volume of one-act plays printed for private circulation.

For the first time there is to be a collected edition of the dramatic works of the late W. G. Wills. It is being prepared under the editorship of the author's brother, the Rev. Freeman Wills, who has himself written a number of plays.

When the Opera-Comique in Paris is rebuilt, some of the improvements in use at the Grand Opera in Vienna are to be introduced. At the latter theatre the scenery is moved by machinery, and the house is warmed or cooled by currents of hot or cold air, according to the season.

Blue-Eyed Susan, under the management of Charles Abud, is doing well at the Prince of Wales Theatre.

Hermann Vezin was nearly annihilated by a fall in curtain when he was playing at the Coichester Theatre. He sued for damages, and obtained a verdict for £100.

A serio-comic skating ballet is to be produced by Mr. Bailey. It is entitled *On the Ice*.

The Alhambra has paid a dividend of eight per cent., and the London Pavilion declares a dividend at the rate of twenty per cent.

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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern): Worcester, Mass., March 1; 2, Amherst; 3, Chester, Pa.; 4, Baltimore, Md.; 5, 12, Brooklyn, E. D.; 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

ALAN JOSLIN: Jackson, Ill., O. March 1, Circleville 2, Portsmouth 3, Ironton 4, Huntington, W. Va., 5, Charleston, S. C., 7, Middleport 8, Athens, Ga., 9, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 19

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